

SUBGEOMETRIC POTTERY FROM SOUTHERN ETRURIA

by

Sarah Stuart Leach

Thesis submitted for Degree of Ph.D.

University of Edinburgh

August 1982



DECLARATION

I declare that the research for and writing of this thesis was undertaken entirely by myself.

Sarah Stuart Leach
August 1982

ABSTRACT

The aims of this thesis have been to describe the subgeometric pottery found in southern Etruria, to relate it to that of central Etruria, Lazio and Campania, and to consider the evidence for phases in its production. The first part of the thesis, therefore, contains a catalogue of subgeometric pottery from southern Etruria, all of which I have studied personally, or which is sufficiently described in publication to permit definition of its type. The second part of the thesis attempts to define the characteristics of the style and to discuss its archaeological contexts, which offer new evidence for the chronology of Facies III of the Iron Age in southern Etruria.

This is the first study of the subgeometric pottery from this area. From it emerges evidence of a decorative style which prevailed at three main centres in southern Etruria and found its inspiration among the early Greek settlements of southern Italy and Sicily, particularly the earliest of these, Pithekoussai. The abundant reproduction of a relatively limited number of shapes and decorative motifs not only at one site, but between several independent sites, demonstrates the existence of a regional style of pottery hitherto unparalleled in Etruria. Its distribution outside southern Etruria indicates contacts orientated toward southern Italy and Sicily. Three phases of production have been identified on the basis of associations with imported Greek pottery.

A survey of similarities with the contemporary pottery productions of central Etruria, Lazio and Campania reveals that previous publications of related material, considering comparisons from a single site, have minimised both the geographic extent of regional styles and the orientation of their distribution. In particular, the stylistic isolation

of the area defined by our style, comprising Caere, Veii, Narce and the interlying territory, from the area to the north of and including Tarquinia has been underestimated or overlooked and it is suggested here that the few similarities which exist should be attributed to common external contacts rather than to internal exchange. This interpretation of regional subdivision within Etruria departs both from the general view, which treats Etruria as a linguistically and territorially cooperative entity, and from more specific studies, which present it as a mosaic of independent city-states, and suggests a cultural configuration more in keeping with that of the preceding period.

The external evidence for the chronology of subgeometric pottery reveals a few types associated with Greek pottery of Early Proto-corinthian and early Middle Protocorinthian style, characteristic of Facies IIIA contexts at Veii and of a number of fossa graves in the Banditaccia Laghetto cemetery at Caere. The widest ranges of types are associated with Greek pottery of Late or Transitional Protocorinthian style. These two latter phases, expressed as Facies IIIB at Veii and characterised also by the appearance of bucchero pottery, remain difficult to subdivide further at present as most of the contexts are chamber tombs, re-used and plundered between their construction and the present.

ACKNOWLEDGEMENTS

It is a pleasure to acknowledge here the help I have received from others. Mr. David and Dr. Francesca Ridgway supervised my research and have given continual encouragement and helpful criticism.

For permission to study material in the Villa Giulia Museum in Rome, and for guidance concerning relevant material in Sicily, I am deeply grateful to Dr. P. Pelagatti (Superintendent of Antiquities for Southern Etruria). Dr. L. Cavagnaro Vanoni and Dr. R.E. Linington of the Lerici Foundation, Rome, and Dr. E. Arslan (Director of the Civiche Raccolte Archeologiche, Milan) kindly made available material from the excavations conducted by the Lerici Foundation at Cerveteri. Special thanks belong to Dr. G. Buchner, who generously showed and discussed with me the varied finds from Pithekoussai. Additional permissions were granted by Dr. A. Brown (Ashmolean Museum), Dr. M. Cataldi Dini (Ostia), Dr. G.R. Edwards (University Museum, Philadelphia), Dr. W. Johannowsky (Salerno), Prof. C. Nylander (Swedish Institute of Classical Studies at Rome), Dr. A. Rathje (Danish Academy in Rome), Prof. P. Romanelli (Museo Gregoriano Etrusco, Vatican), Dr. G. Santecono Russo (Noto) and Miss J. Swaddling (British Museum).

I owe considerable thanks also to Dr. F. Mellis (University of Rome) for permission to take up a study which she began some years ago, as well as for much practical advice. For various help I thank also Dr. R. Barber, Prof. M. Bonghi Jovino, Dr. R. Brandt, Mr. R. Dik, Dr. I. Pohl, Dr. E. Macnamara, Dr. T. Rasmussen, Miss A. Turnbull and Dr. P.G. Warden. Dr. Kyle M. Phillips, Jr., Director, and the residents of the Villa Massenzia (Bryn Mawr College) contributed much lively discussion during my residence in Rome, as have

my colleagues in the Department of Archaeology at the University of Edinburgh. The research in Italy was financed by an Ellaina Macnamara Memorial Scholarship and by a Faculty of Arts Scholarship from the University of Edinburgh.

The photographs presented here are my own work, with the exception of Figures 99-101, 103-105, 111 and 112, which were made by Dr. David Jordan, and those kindly supplied by the following scholars and institutions:

Buchner, Dr. G.	Fig. 102
LONDON, British Museum	Fig. 97
OXFORD, Ashmolean Museum	Figs. 35, 53
Pelagatti, Dr. P.	Fig. 30
PHILADELPHIA, University Museum	Fig. 66
ROME, Ostia Superintendency	Figs. 88, 89

My final thanks go to Mrs. Frances Anderson, who typed the manuscript, and to my parents for their interest and support.

TABLE OF CONTENTS

	<u>page</u>
Declaration	2
Abstract	3
Acknowledgements	5
Table of Contents	7
Abbreviations and Bibliography	9
 Introduction	 20
 PART ONE: Catalogue	 23
Introduction	23
Plates	26
Bowls	57
Goblets	65
Craters	69
Dippers	74
Oinochoai	77
Situlas	87
Amphoras	93
Stamnoid ollas	101
Lids	115
Appendix A: Plate fragments from Pithekoussai	117
 PART TWO: Text	 120
Chapter I: Typology	
Introduction	120
Plates	121
Bowls	129
Goblets	133
Craters	135
Dippers	137
Oinochoai	139
Situlas	142
Amphoras	144
Stamnoid ollas	148
Lids	152

PART TWO:

Chapter II: Decoration

Introduction	153
Hérons	154
Fish	159
Deer	162
Human figures	163
Subsidiary motifs	165
Composition	172

Chapter III: Distribution

Introduction	175
Table I	178
Central Etruria	179
Lazio	187
Campania	194

Chapter IV: Chronology

Associated Greek pottery	199
Table II	206
Subgeometric pottery	208
Consequences	209
Tomb structure	212
Bronzes	213

Chapter V: Conclusions

215

List of Illustrations

i-iv

Illustrations

Figs. 1-117

ABBREVIATIONS AND BIBLIOGRAPHY

- AA *Acta Archaeologica* (Copenhagen).
- AM *Mitteilungen des Deutschen Archäologische Institute, Athenische Abteilung* (Athens).
- ANRW *Aufstieg und Niedergang der Römischen Welt: Geschichte und Kultur Roms im Spiegel der neueren Forschung* (eds. H. Temporini and W. Haase). Berlin-New York 1972 onwards.
- AR *Archaeological Reports* (supplement to *Journal of Hellenic Studies*, published separately since 1954).
- BCH *Bulletin de Correspondence Hellénique* (Paris).
- CLP *Civiltà del Lazio primitivo* (ed. G. Colonna; exhibition catalogue), Rome 1976.
- C.R.A. *Civiche Raccolte Archeologiche*, Milan Archaeological Museum.
- DdA *Dialoghi di Archeologia* (Rome).
- MA *Accademia Nazionale dei Lincei: Monumenti Antichi*.
- M.G.E. *Museo Gregoriano Etrusco*, Museum, Vatican City.
- N.H.M. *Natural History Museum* (Chicago).
- NS *Accademia Nazionale dei Lincei: Notizie degli Scavi di Antichità comunicate alla Accademia dal Ministero per i Beni Culturali e Ambientali*.
- PP *La Parola del Passato: Rivista di studi classici* (Naples).
- PZ *Prähistorische Zeitschrift* (Berlin).
- QF 1-6 Various authors, "Veio (Isola Farnese) - Scavi in una necropoli villanoviana in località 'Quattro Fontanili'" *NS* series 8, 1963, 77-279; 1965, 49-236; 1967, 87-287; 1970, 178-329; 1972, 195-384; 1975, 63-184.
- RendLinc *Accademia Nazionale dei Lincei: Rendiconti della classe di scienze morali, storiche e filologiche*
- SE *Studi Etruschi* (Florence).

-
- Adamesteanu 1956 D. Adamesteanu, "Gela: Ritrovamenti vari, necropoli arcaica", *NS* series 8, X, 317-318.
- Adamesteanu 1958 D. Adamesteanu, "Butera, Piano della Fiera, Consi e Fontana Calda", *MA* XLIV, 205-672.

- Adriani 1930 A. Adriani, "Veio. Scavi nella necropoli degli alunni dell'anno 1926-27", *NS Series* 6, VI, 45-66.
- Åkerström 1943 Å. Åkerström, *Der geometrische Stil in Italien* (Skrifter utgivna av Svenska Institutet i Rom, IX). Lund.
- Albizzati 1925 C. Albizzati, *Vasi antichi dipinti del Vaticano*. Rome.
- Andreïomenou 1977 A. Andreïomenou, "Geometrike kai hupogeometrike kerameike ex Eretrias. II" *Archaeologike Ephemeris*, 128-163, pls. 29-53.
- Antonielli 1924 U. Antonielli, "Marino, Sepolcreto laziale della 'Riserva del Truglio', nel Pascolaro", *NS Series* 5, XXI, 420-506.
- Arias 1936 P. Arias, "Geometrico insulare", *BCH* 60, 144-151, pls. X-XVI.
- Bacci 1978 G. Bacci, "Ceramica dell'VIII e VII secolo a.C. a Messina", *Insedimenti coloniali greci in Sicilia nell' VIII e VII secolo a.C. = Cronache di Archeologia*, XVII, 100-104.
- Bartoloni 1972 G. Bartoloni, *Le Tombe da Poggio Buco nel Museo Archeologico di Firenze*. Florence.
- Bartoloni 1975 G. Bartoloni, "Castel di Decima (Rome), La necropoli arcaica" *NS Series* 8, XXIX, 244-251, 294-322, 344-358.
- Beijer 1979 A. Beijer, "Proposta per una suddivisione delle anfore a spirali", *Mededelingen van het Nederlands Instituut te Rome*, XL, 7-21, pls. 1-9.
- Berggren-Berggren 1972 E. Berggren, K. Berggren, *San Giovenale I. 5, The Necropoleis of Porzara, Grotte Tufarina and Montevangone*. Stockholm.
- Bergonzi 1976 G. Bergonzi, "Anzio", *CLP*, 318-322, pl. LXXXIII.A, LXXXIV.
- Bianchi Bandinelli 1976 R. Bianchi Bandinelli, *Etruschi e Italici prima del dominio di Roma*. Milan.
- Bianco 1965 V. Bianco, *Corpus Vasorum Antiquorum, Musei Capitolini*, Rome.
- Bianco Peroni 1979 V. Bianco Peroni, *I rasoi nell'Italia continentale*, *PBF VIII-2*. Munich.

- Blinkenberg-Johansen 1937 C. Blinkenberg, K.F. Johansen, *Corpus Vasorum Antiquorum: National Museum, Copenhagen*, 5.
- Boardman 1967 J. Boardman, *Excavations in Chios 1952-1955, Greek Emporio*, Supplement 6 of BSA.
- Boardman-Hayes 1966 J. Boardman, J. Hayes, *Excavations at Tocra, 1963-65*, Supplement 4 of BSA.
- Boehlau 1900 J. Boehlau, "Die Grabfunde von Pitigliano im Berliner Museum", *JDAI*. XV, 155-195.
- Bonfante 1975 L. Bonfante, *Etruscan Dress*. Baltimore.
- Brann 1962 E. Brann, *Agora VIII: Late Geometric and Protoattic Pottery*. Princeton.
- Brokaw 1963 C. Brokaw, "Concurrent Styles in Late Geometric and Early Protoattic Vase Painting", *AM* 78, 63-73, pls. 28-35.
- Brokaw 1964 C. Brokaw, "The Dating of the Protocorinthian Kotyle" *Essays in Memory of Karl Lehmann*, 49-54, figs. 1-24. New York.
- Brown 1980 A. Brown, *Ancient Italy Before the Romans*. Oxford.
- Buchner 1954 G. Buchner, "Figürlich bemalte spätgeometrische Vasen aus Pithekussai und Kyme", *RM*, 60-61, 37-55.
- Buchner 1969 G. Buchner, "Mostra degli scavi di Pithecusa", *DdA* III, 85-101, figs. 17-24.
- Buchner 1971 G. Buchner, "Recent Work at Pithekoussai (Ischia), 1965-71", *AR* 1970-71, 63-67.
- Buchner 1978 G. Buchner, "Testimonianze epigrafiche semitiche dell'VIII secolo a.C. a Pithekoussai", *PP* CLXXIX, 130-142.
- Buchner-Ridgway G. Buchner, D. Ridgway, *Pithekoussai I*, manuscript and illustrations submitted to Accademia Nazionale dei Lincei in October 1979 for publication as a *Monumenti Antichi* monograph.
- Callipolitis Feytmans 1962 D. Callipolitis-Feytmans, "Evolution du plat corinthien", *BCH* 86, 117-164, pls. V-VI.
- Canciani 1974 F. Canciani, *Corpus Vasorum Antiquorum: Museo Archeologico Tarquinia III*.
- Canciani 1974-75 F. Canciani, "Un biconico dipinto da Vulci", *DdA* VIII, 79-85, figs. 2-7.

- Cataldi Dini 1975 M. Cataldi Dini, "Castel di Decima (Roma): La necropoli arcaica", *NS series 8, XXIX*, 322-344, 358-367.
- Cavagnaro Vanoni 1966 L. Cavagnaro Vanoni, *Materiali di Antichità Varia-V: Concessioni alla Fondazione Lerici (Cerveteri)*. Rome.
- Close-Brooks 1963 J. Close-Brooks, "Proposta per una suddivisione in fasi", *NS series 8, XVII*, 53-64.
- Close-Brooks 1967 J. Close-Brooks, "Considerazioni sulla cronologia dell' *facies arcaiche dell'Etruria*", *SE 35*, 323-329.
- Coldstream 1968 J.N. Coldstream, *Greek Geometric Pottery*. London.
- Colonna 1968 G. Colonna, "Rivista di epigrafia: Caere", *SE 36*, 265-271.
- Colonna 1970 G. Colonna, "Una nuova iscrizione etrusca del VII secolo e appunti sull' epigrafia ceretanna dell'epoca", *MEFR(A)*, 637-672.
- Colonna 1976 G. Colonna, "Satricum", *CLP*, 330-333, 335-339, 345-346, pls. LXXXVI, LXXXVII, LXXXIX.
- Cristofani 1970 M. Cristofani, "Kotyle d'argento del Circolo degli avori di Marsiliana d'Albegna", *SE 38*, 271-280, pls. XXIV-XXVII.
- Cristofani 1972 M. Cristofani, "Sull'origine e la diffusione dell'alfabeto etrusco", *ANRW, I. 2*, 466-489.
- Cristofani 1979 M. Cristofani, *The Etruscans: A New Investigation*. London.
- Cristofani Martelli 1973 M. Cristofani Martelli, "Documenti di arte orientalizzante da Chiusi", *SE 41*, 97-120, pls. XXX-XLI.
- Curtis 1919 C.D. Curtis, "The Bernardini Tomb", *Memoirs of the American Academy in Rome*, III. New York.
- D'Agostino 1965 B. D'Agostino, "Nuovi apporti della documentazione archeologica nell'Agro Picentino", *SE 33*, 671-683, pls. CXXXVI-CXXXIX.
- D'Agostino 1968 B. D'Agostino, "Pontecagnano, Tombe orientalizzante in contrada S. Antonio", *NS series 8, XXII*, 75-196.

- D'Andria 1975 F. D'Andria, "Scavi nella zona del *kerameikos* (1973)" *Metaponto I*, supplement to NS series 8, XXIX, 355-452.
- D'Andria 1979 F. D'Andria, "Salento arcaico: La nuova documentazione archeologica", *Salento Arcaico*, 1 (*Quaderni dell'Istituto di Archeologia e Storia Antica, Università di Lecce*). 15-25, pls. 1-19, Lecce.
- Davison 1972 J. Davison, *Seven Italic Tomb-Groups from Narce*. Florence.
- De Agostino 1963 A. De Agostino, "La Tomba delle Anatre a Veio", *AC* 15, 219-222.
- De Agostino 1964 A. De Agostino, "La Tomba delle Anatre", *Quaderni di Villa Giulia*, Rome.
- De Juliis 1977 E.M. De Juliis, *La ceramica geometrica della Daunia*. Florence.
- De La Genière 1968 J. De La Genière, *Recherches sur l'âge du fer en Italie meridionale: Sala Consilina*. Naples.
- Dik 1980 R. Dik, "Un'anfora etrusca con raffigurazioni orientalizzanti da Veio", *Mededelingen van het Nederlands Instituut te Rome*, Deel XLII, Nova Series 7, 15-30, pls. 1-4.
- Dik 1981 R. Dik, "Un'oinochoe ceretana con decorazione di pesci: implicazioni culturali", *Mededelingen van het Nederlands Instituut te Rome*, Deel XLIII, Nova Series 8, 69-81, pls. 20-23.
- Dohan 1942 E.H. Dohan, *Italic Tomb-Groups in the University Museum*. Philadelphia.
- Dohrn 1965 T. Dohrn, "Die etruskische Bandhenkelamphora des 7. JH. v. Chr.", *Studi in Onore di Luisa Banti*. Spoleto.
- Dunbabin 1962 T.J. Dunbabin, ed., *Perachora II*. Oxford.
- FCL 1980 "La Formazione della città nel Lazio", seminar held at Rome, June 24-26, 1977. *DdA nuova serie*. 2.1-2.
- Ficana 1981 Various authors, *Ficana: Una pietra miliare sulla strada per Roma*. Rome.
- Fugazzola Delpino 1976 M.A. Fugazzola Delpino, "Tivoli", *CLP*, 194-212, pl. XXXIV-XLI.

- Gabrici 1913 E. Gabrici, "Cuma. Parte Prima: Dalle origini al principi del secolo VI av. Cr.", *MA* XXII, 5-448, pls. I-LVII.
- Gargana 1932 A. Gargana, "Bieda, Ritrovamento di tombe etrusche in contrada 'Pian del Vescovo'", *NS* series 6, VII, 485-505.
- Gasperini 1963 L. Gasperini, "Monterano, un centro minore dell'Etruria meridionale", *Etudes Etrusco-Italiques*, 19-70. Louvain.
- Gierow 1964 P. Gierow, *The Iron Age Culture of Latium II: Excavations and Finds, 1: The Alban Hills*. Lund.
- Gjerstad 1956 E. Gjerstad, *Early Rome II: The tombs*. Lund.
- Gjerstad 1960 E. Gjerstad, *Early Rome III: Fortifications, Domestic Architecture, Sanctuaries, Stratigraphic excavations*. Lund.
- Gjerstad 1966 E. Gjerstad, *Early Rome, IV, 1-2: Synthesis of archaeological evidence*. Lund.
- Giulianai-Pomes 1954 M.V. Giulianai-Pomes, "Cronologia delle situle rinvenute in Etruria", *SE* 23, 150-194.
- Gli Etruschi* 1980 Various authors, *Gli Etruschi e Cerveteri: La prospezione archeologica nell'attivit  della Fondazione Lerici*. Catalogue of a show held at the Palazzo Reale, Milan, September 1980-January 1981. Milan.
- Gran Aymerich 1972 J.M.J. Gran Aymerich, "Situles orientalisantes du VII^e siecle en Etrurie", *MEFR(A)* 84, 7-59.
- Guarducci 1976 M. Guarducci, "Nuove considerazioni sul cratere di Aristonothos", *RendLinc Series VIII*, XXXI, 239ff.
- Guzzo 1970 P.G. Guzzo, *Le fibule dalla preistoria al 1 secolo a.C., Breviari di archeologia*, 2. Rome.
- Hencken 1968 H. Hencken, *Tarquinia, Villanovans and Early Etruscans*. Cambridge, Mass.
- Holland 1925 L.A. Holland, *The Faliscans in Prehistoric Times, Papers of the American Academy in Rome*, V. Rome.
- Iacopi 1956 G. Iacopi, *Corpus Vasorum Antiquorum: Museo Archeologico Tarquinia I*. Rome.

- Johannowsky 1969 W. Johannowsky, "Scambi tra ambiente greco e ambiente italico nel periodo precoloniale e protocoloniale e loro conseguenze", *DdA* III, 31-43, figs. 1-13.
- Johansen 1923 K.F. Johansen, *Les Vases Sicyoniens*, Paris.
- Johansen 1957 K.F. Johansen, "Exochi, Ein Fruhrhodisches Gräberfeld", *AA* 28, 1-192.
- Koch *et al.* 1915 H. Koch, E. von Mercklin, C. Weickert, "Bieda", *RM* XXX, 161-303.
- Kossack 1950 G. Kossack, "Über italische Cinturoni", *PZ* 34, 132-147.
- Kübler 1954 K. Kübler, *Kerameikos V, 1: Die Nekropole des 10. bis 8. Jahrhunderts*. Berlin.
- La Rocca 1975-75 E. La Rocca, "Due tombe dell'Esquilino. Alcune novita sul commercio euboico in Italia Centrale nell'VIII secolo a.C." *DdA* 8, 86-103, figs. 2-10.
- La Rocca 1976 E. La Rocca, "Ceramica d'importazione a Roma", *CLP*, 367-371, pls. XXI-XXIII.
- La Rocca 1977 E. La Rocca, "Note sulle importazioni greche in territorio Laziale nell'VIII secolo a.C.", *PP* CLXXVII, 375-397.
- La Rocca 1978 E. La Rocca, "Crateri in argilla figulina del geometrico recente a Vulci", *MEFR(A)* 90, 465-514.
- Lo Schiavo 1978 F. Lo Schiavo, "Le fibule della Sardegna", *SE* 46, 25-46.
- Martelli Cristofani 1978 M. Martelli Cristofani, "La ceramica greco-orientale in Etruria", *Les céramiques de la Grèce de l'est et leur diffusion en Occident*. 150-212, pls. LXXV-LXXXIX. Naples.
- Matteucig 1951 G. Matteucig, *Poggio Buco, The Necropolis of Statonia*. Berkeley.
- Mingazzini 1930 P. Mingazzini, *Vasi della Collezione Castellani*, I. Rome.
- Militello 1966 E. Militello, "Eloro: III-Relazione degli scavi del 1958-59", *MA* XLVII, 207-340.
- Minto 1935 A. Minto, "Per la topografia di Heba etrusca", *SE* 9, 11-59, pls. I-VI.

- Morigi Govi-Tovoli 1979 C. Morigi Govi, S. Tovoli, "La tomba Melanzani 22, Osservazioni sul Villanoviano III a Bologna", *SE* 47, 3-26.
- Mostra 1962 Various authors, *Mostra della preistoria e della protostoria nel Salernitano*. Salerno.
- Muzzioli 1976 M.P. Muzzioli, "Pratica di Mare" *CLP*, 304-305.
- Napoli 1965 M. Napoli, "Pontecagnano: Problemi topografici e storici", *SE* 33, 79-88.
- Neeft 1981 C.W. Neeft, "Observations on the Thapsos Class", *MEFR(A)* 93, 7-88.
- Orlandini 1956 P. Orlandini, "Gela: Ritrovamenti vari, materiale sporadico", *NS* series 8, X, 312-316.
- Östenberg 1969 C.E. Östenberg, *San Giovenale I. 7: The Necropolis of Castellina Camerata*. Lund.
- Östenberg-Vessberg 1972 C.E. Östenberg, O. Vessberg, *San Giovenale I. 6: The Necropolis at La Staffa*. Stockholm.
- Palm 1952 J. Palm. "Veilian Tomb Groups in the Museo Preistorico, Rome", *OpArch* 7, 50-86, pls. I-XXXI.
- Pareti 1947 L. Pareti, *La Tomba Regolini-Galassi del Museo Gregoriano Etrusco*. Vatican City.
- Paribeni 1906 R. Paribeni, "Necropoli del territorio Capenate", *MA* XVI, 277-490.
- Pasqui 1894 A. Pasqui, "Delle tombe di Narce e dei loro corredi", *MA* IV, 399-548.
- Payne 1931 H. Payne, *Necrocorinthia, A study of Corinthian Art in the Archaic Period*. Oxford.
- Pelagatti 1972 P. Pelagatti, "Naxos II - Ricerche topografiche e scavi 1965-1970, Relazione preliminare", *BdA* LVII, 211-220.
- Pelagatti 1973 P. Pelagatti, "Eloro", *Archeologia nella Sicilia sud-orientale*. Naples. 119-122, pl. XXXVIII, 382.
- Pelagatti 1978 P. Pelagatti, "Siracusa, Elementi dell'abitato di Ortigia nell'VIII e VII secolo a.C.", *Insedimenti coloniali greci in Sicilia nell'VIII e VII secolo a.C. = Cronache di Archeologia* XVII, 119-133.

- Pohl 1972 I. Pohl, *The Iron Age Necropolis of Sorbo at Cerveteri*. Stockholm.
- Pottier 1897 E. Pottier, *Vases antiques due Louvre*. Paris.
- Ramage 1970 N.H. Ramage, "Studies in Early Etruscan Bucchero", *PBSR* XXV, 1-61.
- Rasmussen 1979 T.B. Rasmussen, *Bucchero Pottery from Southern Etruria*, Cambridge.
- Ricci 1955 G. Ricci, "Caere, Scavi di Raniero Mengarelli: Necropoli della Banditaccia. Zona A 'del Recinto'", *MA* XLII, 201-1048, pls. I-XV and A-I.
- Ricci Portoghesi 1968 L. Ricci Portoghesi, "Sopra alcuni vasi geometrici a decorazione bicroma provenienti dalla necropoli di Tarquinia", *SE* 36, 309-318, pls. LXXI-LXXII.
- Ridgway 1967 D. Ridgway, "'Coppe cicladiche' da Veio", *SE* 35, 311-321, pls. LVII-LVIII.
- Ridgway 1976 D. Ridgway, "The Eighth Century Pottery at Pithekoussai: An Interim Report", *La ceramique grecque ou de tradition grecque au VIII siecle en Italie centrale et meridionale*, 1-33, pls. X-XIV. Naples.
- Ridgway 1981 D. Ridgway, "The Foundation of Pithekoussai", *Nouvelle contribution à l'étude de la Société et de la Colonisation Eubéennes*. Naples.
- Ridgway 1982 D. Ridgway, "Archaeology in Southern Italy and Sardinia", *AR* 1980-81, manuscript.
- Rocchetti 1978 L. Rocchetti, *Le tombe dei periodi geometrico ed arcaico della necropoli a mare di Ayia Irini, "Paleokastro"*. Rome.
- Roma 1980 J. Szilágyi et al., *Roma Születése*. Budapest.
- Rystedt 1976 E. Rystedt, "An Etruscan Plate", *Medelhavsmuseet*, 11, 50-54.
- Seconda Mostra 1974 Various authors, *Seconda mostra della preistoria e della protostoria nel Salernitano*. Salerno.
- Schubart 1976 H. Schubart, "Westphönizische Teller", *Rivista di Studi Fenici*, IV.2, 179-196, pls. XXV-XXXVI.
- Schweitzer 1955 R. Schweitzer, "Zum Krater des Aristonothos", *RM* LXII, 78-106, pls. 34-36.

- Szilágyi 1977 J. Szilágyi, "Considerazioni sulla ceramica etrusco-corinzia di Vulci: Risultati e Problemi", *Atti del X^o Convegno di Studi Etruschi ed Italici*, 1975, 49-63, pls. XV-XXI, Florence.
- Toti 1967 O. Toti, "Santa Marinella, Saggio di scavo eseguito nell'abitato protostorico de 'La Castellina'", *NS series* 8, XXI, 55-86.
- Turfa 1977 J.M. Turfa, "Evidence for Etruscan-Punic Relations", *AJA* 81, 368-374.
- Vallet *et al.* 1976 G. Vallet, F. Villard, P. Auberson, *Megara Hyblaea: Le Quartier de l'agorà archaïque*. Rome.
- Vallet-Villard 1952 G. Vallet, F. Villard, "Les dates de fondation de Megara Hyblaea et de Syracuse", *BCH* 76, 289-346.
- Vallet-Villard 1964 G. Vallet, F. Villard, *Megara Hyblaea, 2: La céramique archaïque*. Paris.
- Vighi 1935 R. Vighi, "Veio. Scavi nella necropoli degli alunni dell'anno 1927-28", *NS series* 6, XI, 39-68.
- Vighi 1955 R. Vighi, "Caere, Scavi di Raniero Mengarelli, II sepolcreto arcaico del Sorbo", *MA* XLII, 25-200.
- Villard 1960 F. Villard, *La céramique grecque de Marseille*. Paris.
- Villard-Vallet 1955 F. Villard, G. Vallet, "Lampes du VII^e siècle et chronologie des coupes ioniennes", *MEFR(A)* 67, 7-34.
- Voza 1974 G. Voza, "Scavi e scoperte: Valle del Marcellino (Siracusa)", *SE* 42, 542-544.
- Weinberg 1943 S.S. Weinberg, *Corinth VII. 1: The Geometric and Orientalizing Pottery*, Cambridge, Mass.
- Wikander 1981 C. Wikander, *Acquarossa I. 1: The Painted Architectural Terracottas, Catalogue and Architectural Context*. Stockholm.
- Young 1939 R.S. Young, *Late Geometric Graves and a Seventh Century Well in the Agora, Supplement II of Hesperia*. Athens.
- Young 1964 R.S. Young, *Corinth XIII: The North Cemetery, "Part III: The Protocorinthian Period"*, 50-64. Princeton.

- Zaccagni 1976 P. Zaccagni, "La Rustica", *CLP*, 154-165, pls. XXIV-XXVIII.
- Zevi 1976a F. Zevi, "Fidenae", *CLP*, 149-151, pl. XXIII.
- Zevi 1976b F. Zevi, "Castel di Decima", *CLP*, 258-284.
- Zevi-Bedini 1973 F. Zevi, A. Bedini, "La necropoli arcaica di Castel di Decima", *SE* 41, 27-43, pls. I-XV.

INTRODUCTION

Painted pottery made from purified clay and decorated with geometric motifs has been found in many regions of Italy. Some of it belongs to styles otherwise found more abundantly in various regions of the Aegean but much of it displays features of shape and decorative composition unique to Italy. The earliest pottery belongs to the "Greek" styles and Etruria is one of the first areas of Italy to receive it. Soon after its appearance, various local styles develop but in this early period there is little external evidence for dating and it is difficult to assess the chronological relationship between the individual local styles.

Åke Åkerström's study of the geometric style in Italy (Åkerström 1943) remains the only attempt at a comprehensive classification of the different aspects of geometric style found in Italy and Sicily, but his interpretation, based on stylistic rather than archaeological associations, resulted in idiosyncratic conclusions which have been rendered obsolete by the variety and context of material which has appeared since his publication. In particular, excavations in the Valle San Montano cemetery at Pithekoussai and the Quattro Fontanili cemetery at Veii have produced new evidence for the chronology of the geometric styles found in southern Italy and southern Etruria, the far-reaching implications of which have not yet been fully explored.

Åkerström adopted the label "subgeometric" to describe the pottery of linear geometric style in which the variety of motifs characterising the Late Geometric style survived only in a few monotonously-repeated motifs. The majority of Åkerström's class had been found at Tarquinia but the context lost and Åkerström limited himself to discussing its decorative affinities with Greek pottery.

Since his publication, additional material from Tarquinia and Poggio Buco has lengthened both the range of shapes and the list of examples decorated with his characteristic motifs, while excavations at Caere, Veii and Narce have revealed the existence of a related but distinct style characteristic of that region. Canciani and Colonna have selected the generic term "italo-geometric" to describe the material both from the territory of Tarquinia (Canciani 1974, p. 1) and Caere (Colonna 1968, p. 268), in an effort to emphasise the Italic rather than the Greek characteristics of the production but, as the organisers of one recent show of Caeretan material have observed, this obscures both the chronological and regional development of style (Gli Etruschi 1980, p. 80), and there is now a trend toward defining the linear style as "subgeometric".

The study of the subgeometric pottery from Caere, Veii and Narce presents several advantages. First, a great quantity has been excavated and its archaeological context preserved. Second, a high proportion of the contexts contain pottery of Greek styles which offer some external evidence for dating in addition to the internal evidence provided by the other objects of local manufacture. Third, the discovery of examples of pottery of this type found in Lazio, Campania and Sicily contains important implications for the early orientation of trade between southern Etruria and other parts of Italy.

It is the purpose of this study to describe the characteristics of the subgeometric style found at Caere, Veii and Narce and, on the basis of the archaeological contexts, to consider the evidence for phases in its production. The discussion of the subgeometric pottery begins with typological organisation of the shapes and consideration of their derivation. A description of the decorative motifs and the

features of composition characteristic of the style follows. The relationship between the shapes found in southern Etruria and those belonging to the local production of other areas of Italy appears within the discussion of distribution and the consideration of the evidence provided by the archaeological contexts for the dating of subgeometric types is contained in the discussion of chronology.

PART ONE
CATALOGUE

The catalogue is arranged by shape, from open to closed, and within each shape entries are arranged alphabetically by site and cemetery. Each entry lists provenance, the number assigned at excavation (where labelled on the vase), the present location and the inventory number. The type designation, in the upper right corner, refers to the groups described in the typology (Part Two: Chapter I: TYPOLOGY). Dimensions, a brief description and the figure reference for examples illustrated in the text follow. The bibliography lists other published descriptions and illustrations of the piece.

Much of the pottery considered in this catalogue belongs to tomb groups excavated early in the twentieth century. Some of the groups have been published already, usually without detailed description, but not all of them are still accessible. Other tomb groups are not yet published, but the material is available for study in museum storerooms. This catalogue includes only examples of subgeometric pottery which I have seen or which is well enough illustrated and described in publication to allow identification of its type.

The location of the cemeteries at each site listed is apparent with reference to the relevant publications, but the position of the individual tombs is not always indicated. For Caere, a sizeable proportion of the tombs excavated in the "Recinto" area of the Banditaccia cemetery under the direction of Raniero Mengarelli from 1908 onwards were published by Goffredo Ricci in 1955 (Ricci 1955) and a few of the richer tomb groups are now on display in the Villa

Giulia museum in Rome. In the catalogue these tombs are listed simply as "Banditaccia", followed by the tomb number assigned by Ricci. Additional tomb groups from Mengarelli's excavations which were not included in Ricci's publication are now housed in the store-rooms of the Villa Giulia. The contents of those tomb groups are listed in an inventory now in the possession of the inspectorate for Cerveteri at the offices of the archaeological superintendency for southern Etruria, in Rome. Here, these tombs are listed "Banditaccia Mengarelli", followed by the Roman numeral designated in the inventory. Two additional tombs in the same area, excavated in 1958 by the Lerici Foundation under the auspices of the archaeological superintendency for southern Etruria are listed as "Banditaccia Lerici" while other tombs excavated by the Lerici Foundation, in the Laghetto area of the Banditaccia cemetery and in the Bufolareccia and Monte Abatone cemeteries are identified simply by the name of the cemetery.

Certain technical features characterise our subgeometric pottery and are therefore not listed for each entry. All of the shapes are wheel-made and the clay is always purified, usually a light pinkish-buff colour. It is not slipped although in a few cases it appears that a thin wash of the same clay as the fabric has been applied to the surface. The colour of the paint varies from reddish orange to brown; on some pieces the two colours occur together and the variation should be attributed to differences in firing conditions rather than distinct workshops.

The present condition of the surface of these vases is frequently heavily encrusted and the paint worn away. Nearly all the examples were found in fragments; some have been restored and I note only when a full profile no longer remains.

The shapes, in order of presentation, are:

1. plates
2. bowls
3. goblets
4. craters
5. dippers
6. oinochoai
7. situlas
8. amphoras
9. stamnoid ollas
10. lids

Appendix A contains a description of several plate fragments excavated at Pithekoussai which are of special relevance to the discussion of the subgeometric plates found in southern Etruria. Although the fabric and paint are very similar, stylistic features indicate that these plates were not made in southern Etruria but they are included here because they are not yet published elsewhere and because their description sheds new light on the origin both of the subgeometric plate and of the heron motif.

PLATES

1. Blera, Tumulus, Plan I: B 16 1b
 Present whereabouts unknown
 Est. d. 33.0

In fragments. Flat base, shallow conical bowl and horizontal brim; a pair of holes below the brim.

Painted on the interior. On the exterior, lattice pattern painted on the underside of the brim, fine lines, a band containing herons and more fine lines; an asterisk on the base.

Bibliography: Koch *et al.* 1915, p. 214; fig. 17.

2. Blera, Pian del Vescovo, tomb 3 1c
 Present whereabouts unknown
 Est. d. 30.0

Fragments of body and base; no complete profile. Flat base, shallow conical body.

Wide concentric bands on the interior and fine concentric lines at the centre. On the exterior, two zones separated by fine lines. In the zone nearest the edge, groups of vertical wavy lines. In the other zone, a procession of birds.

Bibliography: Gargana 1932, p. 490.i.

3. Caere, Banditaccia 11, right chamber, no. 2 1b
 Rome, Villa Giulia, Inv. 21227
 D. 27.9, H. 4.6

In fragments. Flat base, shallow conical bowl and horizontal brim; a pair of holes below the brim.

Wide concentric bands on the interior. On the exterior, the underside of the brim painted, fine bands, a frieze of herons (of which three are visible), more fine bands and a wide band; an asterisk painted on the base.

Bibliography: Ricci 1955, col. 355.2.

4. Caere, Banditaccia 79, no. 18 1b
 Rome, Villa Giulia, Inv. 22356
 D. 27.5.

Restored from fragments. Flat base, shallow conical bowl and horizontal brim; a pair of holes below the brim.

Wide concentric bands on the interior. On the exterior, the underside of the brim painted, fine lines, a frieze of herons (of which four are visible), more fine concentric lines and a wide band; an asterisk painted on the base. *Fig. 1.*

Bibliography: Ricci 1955, col. 503.18.

5. Caere, Banditaccia 304, no. 23 1b
 Rome, Villa Giulia, no inv. no.
 D. 27.3.

In fragments. Flat base, shallow conical bowl and horizontal brim; a pair of holes below the brim.

Wide concentric bands on the interior. On the exterior, the underside of the brim painted, fine lines, a frieze containing five herons, more fine lines and a wide band; an asterisk on the base. *Fig. 2.*

Bibliography: Ricci 1955, col. 790.23.

6. Caere, Banditaccia Laghetto 64, no. 19 2b
 Milan, C.R.A., Inv. A 17934
 D. 19.5

Complete. Flat ring base, shallow conical bowl with carination and a horizontal brim.

Most of the paint worn away on both interior and exterior; traces of a band containing groups of vertical wavy lines on the exterior of the bowl.

Bibliography: Cavagnaro Vanoni 1966, p. 89.19.

7. Caere, Banditaccia Laghetto 64, no. 15 1c
 Milan, C.R.A., Inv. A 17784
 D. 32.0.

One large fragment. Flat base, shallow conical bowl and horizontal brim; a pair of holes below the brim.

Decoration completely worn away on the interior. On the exterior, the underside of the brim painted, fine lines, a band containing groups of vertical wavy lines, more fine lines and a frieze of herons (of which five are visible), more fine lines above the base; concentric circles on the base and a swirl pattern along the border. *Fig. 3.*

Bibliography: Cavagnaro Vanoni 1966, p. 89.15.

8. Caere, Banditaccia Laghetto 65, no. 8 2c
 Milan, C.R.A., Inv. A 17842
 D. 16.0, H. 4.5.

Complete. Flat ring base, shallow conical bowl with carination and a broad everted brim; a pair of holes on the brim.

Wide concentric bands on the interior and groups of parallel lines on the brim. On the exterior, fine lines on the underside of the brim, a band containing hatched triangles on the body and more fine lines both above and within the base.

Bibliography: Cavagnaro Vanoni 1966, p. 92.8, pl. 6.

Gli Etruschi 1980, p. 259.20; fig. 20.

9. Caere, Banditaccia Laghetto 65, no. 7 1b
 Milan, C.R.A., Inv. A 17829
 D. 31.0, H. 5.0.

Restored from fragments. Flat base, shallow conical bowl and horizontal brim; a pair of holes below the brim.

Wide concentric bands on the interior. On the exterior, the underside of the brim painted, fine lines, a frieze of five herons, more lines; an asterisk on the base.

Bibliography: Cavagnaro Vanoni 1966, p. 92.7.

Gli Etruschi 1980, p. 259.19; fig. 19.

10. Caere, Banditaccia Laghetto 71, no. 3 2a
 Milan, C.R.A., no inv. no.
 D. 22.3, H. 3.5.

Complete. Flat ring base, shallow conical bowl, with carination and a wide everted brim; two holes below the carination.

No decoration visible on the interior. The exterior decoration mostly worn away but a row of dots visible on the bowl below the carination.

Bibliography: Cavagnaro Vanoni 1966, p. 96.3, pl. 10.

11. Caere, Banditaccia Laghetto 75 2a
 Milan, C.R.A., Inv. A 17852
 H. 4.7.

In fragments; complete profile but not diameter. Flat ring base, shallow conical bowl with carination and a broad everted brim.

Wide concentric bands on the interior. On the exterior, fine lines on the underside of the brim, a row of dots below the carination and more fine lines to the base; concentric lines inside the base.

Bibliography: Cavagnaro Vanoni 1966, p. 99.4.

12. Caere, Banditaccia Laghetto 139 1b
 Milan, C.R.A., Inv. A 17793
 D. 28.2, H. 4.2.

Nearly complete. Flat base, shallow conical bowl and horizontal brim; a pair of holes below the brim.

Wide concentric bands on the interior. On the exterior, the underside of the brim painted, fine lines, a frieze of five herons with bodies very carefully drawn and short necks and bills, more lines above the base; an asterisk on the base.

Fig. 4.

Bibliography: Cavagnaro Vanoni 1966, p. 107.3.

13. Caere, Banditaccia Laghetto 150 1b
 Milan, C.R.A., Inv. A 17832
 D. 28.9, H. 4.7.

Complete. Flat base, shallow conical bowl and horizontal brim.

No traces of decoration remain on the interior. On the exterior, the underside of the brim painted, fine lines, a frieze of six herons and more lines; an asterisk on the base.

Bibliography: Cavagnaro Vanoni 1966, p. 113.2.

14. Caere, Banditaccia Laghetto 154 1e
 Milan, C.R.A., Inv. A 17833
 D. 17.0, H. 2.1.

Complete. Flat base, shallow conical bowl and horizontal brim.

Wide concentric bands on the interior. On the exterior, the underside of the brim painted, two fine lines, a band containing two rows of dots, seven fine lines and one wide band; concentric circles on the base. *Fig. 5.*

Bibliography: Cavagnaro Vanoni 1966, p. 115.3.

15. Caere, Banditaccia Laghetto 185, central chamber 1
 Milan, C.R.A., no inv. no.
 D. 30.0, H. 4.8.

Restored from fragments. Flat base, shallow conical bowl and horizontal brim; a pair of holes below the brim.

Wide concentric bands on the interior. On the exterior, the underside of the brim painted, fine lines, a frieze of six herons, more fine lines and a wide band; an asterisk painted on the base. *Fig. 6.*

Bibliography: Cavagnaro Vanoni 1966, p. 179.10.

16. Caere, Banditaccia Laghetto 185, central chamber 2a
 Milan, C.R.A., no inv. no.
 D. 20.8, H. 4.7.

Restored from fragments. Flat ring base, shallow conical bowl with carination and broad everted lip.

Wide concentric bands on the interior. On the exterior, fine lines on the underside of the lip, a row of dots below the carination, more fine lines and a wide band; concentric circles inside the base. *Fig. 7.*

Bibliography: Cavagnaro Vanoni 1966, p. 179.11.

17. Care, Banditaccia Laghetto 226 1c
 Milan, C.R.A., Inv. A 17831
 No dimensions.

In fragments. Flat base, shallow conical bowl and horizontal brim.

Wide concentric bands on the interior. On the exterior, a wide band under the brim, fine lines, a band containing dots, a frieze of herons, another band of dots and more fine lines; concentric circles on the base.

Bibliography: Cavagnaro Vanoni 1966, p. 195.12.

18. Caere, Banditaccia Laghetto 417, no. 18 1b
 Rome, Villa Giulia, no inv. no.
 No dimensions.

In fragments; no complete profile. No fragments of base; shallow conical bowl and horizontal brim.

Wide concentric bands on the interior. On the exterior, nearly all the paint worn away but traces of the bodies of herons.

Unpublished.

19. Caere, Banditaccia Laghetto 461, no. 21f 1b
 Rome, Villa Giulia, no inv. no.
 No dimensions.

In fragments, about one-third preserved. Flat base, shallow conical bowl and horizontal brim.

Wide concentric bands on the interior. On the exterior, the underside of the brim painted, fine lines, a frieze of herons (of which only one is visible), wide bands; an asterisk on the base.

Unpublished.

20. Caere, Banditaccia Laghetto 461, no. 12 1b
 Rome, Villa Giulia, no inv. no.
 D. 25.7, H. 4.3.

Restored from fragments. Flat base, shallow conical bowl and horizontal brim; a pair of holes below the brim.

Wide concentric bands on the interior. On the exterior, the underside of the brim painted, fine lines, a frieze of seven herons, fine lines and a wide band; an asterisk on the base. The bills and bodies of the birds unusually short.

Unpublished.

21. Caere, Banditaccia Laghetto 461, no. 3 2a
 Rome, Villa Giulia, no. inv. no.
 No dimensions.

In fragments; about two-thirds preserved. Flat ring base, shallow conical bowl with carination and a broad everted lip.

Wide concentric bands on the interior. On the exterior, concentric circles inside the base and fine lines above the base on the body and underside of the lip.

Unpublished.

22. Caere, Banditaccia Laghetto 461 2a
 Rome, Villa Giulia, no inv. no.
 No dimensions.

Only a few fragments of the rim and body; no complete profile. Shallow conical bowl with carination and a broad everted lip.

Wide concentric band on the interior. On the exterior, traces of fine lines.

Unpublished.

23. Caere, Banditaccia Mengarelli IIIa 1b
 Rome, Villa Giulia, no inv. no.
 D. 29.7.

In fragments and nearly complete. Flat base, shallow conical bowl and horizontal brim; a pair of holes below the brim.

Wide concentric bands on the interior. On the exterior, the underside of the lip painted, fine lines, a frieze of five herons, wide bands; four dot-filled triangles meeting in the form of a cross on the base. *Fig. 8.*

Unpublished.

24. Caere, Banditaccia Mengarelli IIIa 1b
 Rome, Villa Giulia, no inv. no.
 D. 31.0.

In fragments and nearly complete. Flat base, shallow conical bowl and horizontal brim; a pair of holes below the brim.

No decoration visible on the interior. On the exterior, the underside of the brim painted, fine lines, a frieze of fish (of which four are visible), fine lines; an asterisk on the base. *Fig. 9.*

Unpublished.

25. Caere, Banditaccia Mengarelli IIIa 1b
 Rome, Villa Giulia, no inv. no.
 D. 30.4.

In fragments and about two-thirds preserved. Flat base, shallow conical bowl and horizontal brim.

Undecorated on the interior. On the exterior, traces of bands and a frieze of fish of which only the gills are visible; an asterisk on the base. *Fig. 117.*

Unpublished.

26. Caere, Banditaccia Mengarelli IIIb 1b
 Rome, Villa Giulia, no inv. no.
 No dimensions.

In fragments; about one-half preserved. Flat base, shallow conical bowl and horizontal brim.

Wide concentric bands on the interior and groups of parallel lines on the brim. On the exterior, the underside of the brim painted, fine lines, a frieze of herons, more fine lines; an asterisk on the base.

Unpublished.

27. Caere, Banditaccia Mengarelli VIII 1c
 Rome, Villa Giulia, no inv. no.
 D. 28.0

In fragments. Flat base, shallow conical bowl and horizontal brim.

Wide concentric bands on the interior. On the exterior, the underside of the brim painted, fine lines, a frieze of herons, fine lines; concentric circles on the base.

Unpublished.

28. Caere, Banditaccia Mengarelli IX 1a
 Rome, Villa Giulia, no inv. no.
 D. 25.5.

In fragments and nearly complete. Flat base, shallow conical bowl and horizontal brim; a pair of holes below the brim.

The interior painted solid except for a reserved band at mid-basin. On the exterior, the underside of the brim painted, fine lines, a frieze of eight herons, each with a raised wing, fine lines and a wide band; an asterisk on the base. *Figs. 11, 12.*

Unpublished.

29. Caere, Banditaccia Mengarelli XI 1c
 Rome, Villa Giulia, no inv. no.
 No dimensions.

In fragments; about three-quarters preserved. Flat base, shallow conical bowl and horizontal brim; a pair of holes below the brim.

Wide concentric bands on the interior. On the exterior, the underside of the brim painted, fine lines, a frieze of herons, more fine lines and two wide bands; concentric circles on the base. *Fig. 12.*

Unpublished.

30. Caere, Banditaccia Mengarelli XI 2b
 Rome, Villa Giulia, no inv. no.
 D. 17.0, H. 4.5.

Complete. Flat ring base, shallow conical bowl with carination and horizontal brim.

Wide concentric bands on the interior. On the exterior, the underside of the brim painted, fine lines, a wide band across the carination, more fine lines, a band of vertical wavy-line groups, more fine lines and wide bands; a circle inside the foot. *Figs. 13, left; 15, left.*

Unpublished.

31. Caere, Banditaccia Mengarelli XVIII 2a
 Rome, Villa Giulia, no inv. no.
 No dimensions.

In fragments, base and most of bowl lacking. Carination and broad everted lip indicate the type.

Broad concentric bands on the interior. On the exterior, fine lines on the underside of the lip and a row of dots below the carination.

Unpublished.

32. Caere, Banditaccia Mengarelli XX 2b
 Rome, Villa Giulia, no inv. no.
 D. 18.8, H. 4.0.

In fragments and nearly complete. Flat ring base, shallow conical bowl with carination and broad everted lip; a pair of holes below the lip.

Wide concentric bands on the interior of the bowl and groups of parallel lines on the lip. On the exterior, the underside of the lip painted with fine lines, a broad band across the carination, more fine lines, a frieze of vertical wavy-line groups, more fine lines, a wide band above the base and a circle inside the base. *Fig. 15, right.*

Unpublished.

33. Caere, Bufolareccia 60 2a
 Milan, C.R.A., Inv. 17848
 D. 22.3, H. 4.6.

Complete. Flat ring base, shallow conical bowl with carination and broad everted lip; a pair of holes below the lip.

Wide concentric bands on the interior. On the exterior, fine lines on the underside of the lip, a row of dots just below the carination, more fine lines above the base and concentric circles inside the base.

Bibliography: (Cavagnaro Vanoni 1966 not listed.)
 Although this plate is marked "B 60/25"
 it does not correspond to no. 25 in
 Cavagnaro Vanoni's catalogue of Bufolareccia
 60, nor is any plate of this type listed there.

34. Caere, Bufolareccia 60, no. 11 1b
 Milan, C.R.A., Inv. A 17796
 No dimensions.

In fragments. Flat base shallow conical bowl and horizontal brim.

Wide concentric bands on the interior. On the exterior, the underside of the brim painted, fine lines, a frieze of herons, more fine lines and a wide band; an asterisk on the base.

Bibliography: Cavagnaro Vanoni 1966, p. 15.11.

35. Caere, Bufolareccia 60, no. 12 1b
 Milan, C.R.A., Inv. A 17797
 D. 32.1, H. 4.6.

Restored from fragments. Flat base, shallow conical bowl and horizontal brim.

Wide concentric bands on the interior. On the exterior, the underside of the brim painted, fine lines, a frieze of herons, more fine lines; the decoration of the base completely worn away.

Bibliography: Cavagnaro Vanoni 1966, p. 15.12.

36. Caere, Monte Abatone 4, central chamber 1c
Cerveteri, Archaeological Museum, no inv. no.
D. 32.4, H. 5.5.

Restored from fragments; about one-half remaining.
Flat base, shallow conical bowl and horizontal brim.

Wide concentric bands on the interior. On the exterior, the underside of the brim painted, fine lines, a frieze of vertical wavy-line groups, more fine lines, a frieze of herons, more fine lines and two wide bands; a swirl pattern on the base.

Unpublished.

37. Caere, Monte Abatone 89, no. 48 1c
Milan, C.R.A., Inv. A 17791
D. 29.5, H. 5.0

Restored from fragments and nearly complete. Flat base, shallow conical bowl and horizontal brim; a pair of holes below the brim.

Wide concentric bands on the interior. On the exterior, the underside of the brim painted, fine lines, a frieze of five herons, more fine lines and a wide band; concentric circles on the base.

Bibliography: Gli Etruschi 1980, p. 194.52; fig. 52.

38. Caere, Monte Abatone 297 1c
Cerveteri, Archaeological Museum, no inv. no.
D. 31.2, H. 2.8.

Restored from fragments; about three-quarters preserved. Flat base, shallow conical bowl and horizontal brim; a pair of holes below the brim.

Wide concentric bands on the interior. On the exterior, the underside of the brim painted, fine lines, a frieze of six herons, more fine lines and two wide bands; concentric circles and a band of dots on the base. *Figs. 16, 17.*

Unpublished.

39. Caere, Monte Abatone 304 1c
 Rome, Villa Giulia, no inv. no.
 No dimensions.

A single fragment shows the complete profile; about one-quarter remaining. Flat base, shallow conical bowl and horizontal brim.

No illustration of the interior. On the exterior, the underside of the brim painted, fine lines, a row of dots, fine lines, a frieze of herons, fine lines, another row of dots, fine lines and wide band; concentric circles on the base.

Bibliography: Rasmussen 1979, p. 17.22; fig. 299.

40. Caere, Monte Abatone 352, no. 60 1b
 Milan, C.R.A. Inv. A 17772
 D. 30.0.

Complete. Flat base, shallow conical bowl and horizontal brim; a pair of holes below the brim.

Wide concentric bands on the interior. On the exterior, the underside of the brim painted, fine lines, a frieze of five herons, fine lines to the base; an asterisk on the base.

Bibliography: Gli Etruschi 1980, p. 228.94; fig. 94.

41. Caere, Monte Abatone 352, no. 61 1b
 Milan, C.R.A., Inv. A 17773
 D. 30.0.

Complete. Flat base, shallow conical bowl and horizontal brim; a pair of holes below the brim.

Wide concentric bands on the interior. On the exterior, the underside of the brim painted, fine lines, a frieze of herons, more fine lines to the base; an asterisk on the base.

Bibliography: Gli Etruschi 1980, p. 228.93.

42. Caere, Monte Abatone 410 1b
Cerveteri, Archaeological Museum, no inv. no.
D. 30.4, H. 3.8.

Complete. Flat base, shallow conical bowl and horizontal brim; a pair of holes below the brim.

Wide concentric bands on the interior. On the exterior, the underside of the brim painted, fine lines, a frieze of five herons, more fine lines to the base; an asterisk on the base. *Fig. 18.*

Unpublished.

43. Caere, Monte Abatone 410 2a
Cerveteri, Archaeological Museum, no inv. no.
D. 23.4, H. 3.4.

Restored from fragments and nearly complete. Flat ring base, shallow conical bowl with carination and broad everted lip; a pair of holes below the brim.

Wide concentric bands on the interior. On the exterior, the underside of the brim painted and fine lines to the carination. A row of dots below the carination and more fine lines to the base; concentric circles inside the base. *Fig. 19.*

Unpublished.

44. Caere, Monte Abatone 410 2b
Cerveteri, Archaeological Museum, no inv. no.
D. 23.7, H. 3.6.

Complete. Flat ring base, shallow conical bowl with carination and broad everted lip; a pair of holes below the lip.

Wide concentric bands on the interior. On the exterior, a wide band on the underside of the lip and fine lines to the carination. Below the carination a row of dots and more fine lines to the base; concentric circles inside the base.

Unpublished.

45. Caere, Sorbo 20 1b
Cerveteri, Archaeological Museum, Inv. 31915
Est. d. 27.0.

Restored from fragments; about one-third preserved.
Flat base, shallow conical bowl and horizontal brim; a pair of holes below the brim.

Wide concentric bands on the interior. On the exterior, the underside of the lip painted, fine lines, a frieze of herons, fine lines and a wide band; an asterisk painted on the base.

Bibliography: Vighi 1955, col. 135.8.

Pohl 1972, p. 264.1, fig. 267.1.

46. Caere, Sorbo 21 1b
Rome, Villa Giulia, Inv. 31937
Est. d. 26.0.

Restored from fragments; about one-quarter remaining.
Flat base, shallow conical bowl and horizontal brim.

Wide concentric bands on the interior. On the exterior, the underside of the brim painted, fine lines, a frieze of herons, more fine lines and a wide band; an asterisk painted on the base.

Bibliography: Vighi 1955, col. 137.7.

Pohl 1972, p. 270.1, fig. 269.1.

47. Caere, Sorbo Giulimondi tomb 1b
Rome, M.G.E., Inv. 19943
D. 29.1, H. 3.5.

Restored from fragments; less than one-half remaining.
Flat base, shallow conical bowl and horizontal brim.

Wide concentric bands on the interior. On the exterior, the underside of the brim painted, fine lines, a frieze of herons, fine lines and two wide bands; an asterisk on the base.

Bibliography: Pareti 1947, p. 406.498.

48. Caere, Sorbo Giulimondi Tomb 1b
 Rome, M.G.E, Inv. 19944
 D. 28.4, H. 4.5.

Restored from fragments; about two-thirds complete.
 Flat base, shallow conical bowl and horizontal brim.

Wide concentric bands on the interior. On the exterior, the underside of the brim painted, fine lines, a frieze of herons, fine lines and a wide band; an asterisk on the base.

Bibliography: Pareti 1947, p. 406.499.

49. Caere, Sorbo Giulimondi Tomb 1c
 Rome, M.G.E., Inv. 19971
 D. 21.0, H. 3.8.

Restored from fragments and complete. Flat base, shallow conical bowl and horizontal brim; a single hole below the brim.

Wide concentric bands on the interior. The underside of the brim painted on the exterior, fine lines, a frieze of herons, more fine lines; traces of concentric circles on the base.

Bibliography: Pareti 1947, p. 407.501.

50. Caere, Sorbo Giulimondi Tomb 1b
 Rome, M.G.E., Inv. 16304
 D. 26.3, H. 3.6.

Restored from fragments and complete. Flat base, shallow conical bowl and horizontal brim; a pair of holes below the brim.

Wide concentric bands on the interior. On the exterior, the underside of the brim painted, fine lines, a frieze of six herons, fine lines and a wide band; an asterisk on the base.

Bibliography: Albizzati 1925, p.12.48; pl. 2.48.

Pareti 1947, p. 407.500.

51. Caere, Sorbo Giulimondi Tomb 2b
 Rome, M.G.E., Inv. 16332
 D. 20.9, H. 4.9

Resotred from fragments and complete. Flat ring base, shallow conical bowl with carination and broad everted lip.

Wide concentric bands on the interior and groups of parallel lines on the lip. On the exterior, the underside of the lip painted, fine lines, a band containing vertical wavy-line groups, wide band across the carination, more fine lines, another frieze of vertical wavy-line groups, fine lines and a third frieze of vertical wavy-line groups, fine lines and a wide band; concentric circles inside the base.

Bibliography: Albizzati 1925, p. 11.47.

Pareti 1947, p. 407.502.

52. Caere, Via Manganello 18 1b
 Rome, Villa Giulia, no inv. no.
 No dimensions.

Restored from fragments; nearly complete. Flat base, shallow conical bowl and horizontal brim; a pair of holes below the brim.

Wide concentric bands on the interior. On the exterior, the underside of the brim painted, fine lines, a row of dots, fine lines, a frieze of six herons, fine lines, row of dots, fine lines, frieze of parallel line groups and a wide band; an asterisk on the base with short arcs joining the points of the star. *Fig. 20.*

Unpublished.

53. Caere, Via Manganello 18 1c
 Rome, Villa Giulia, no inv. no.
 No dimensions.

Restored from fragments and nearly complete. Flat base, shallow conical bowl and horizontal brim; a pair of holes below the brim.

Wide concentric bands on the interior. On the exterior, the underside of the brim painted, three fine lines, a frieze containing palmettes and vertical wavy-line groups, fine lines and two wide bands; concentric circles on the base. *Fig. 21.*

Unpublished.

54. Caere, Via Manganello 18 1c
 Rome, Villa Giulia, no inv. no.
 No dimensions.

Restored from fragments and nearly complete. Flat base, shallow conical bowl and horizontal brim; a pair of holes below the brim.

Wide concentric bands on the interior. On the exterior, the underside of the brim painted, fine lines, a frieze of vertical wavy-line groups, more fine lines, a frieze of five herons, each with a vertical wavy-line group beneath the arch of the tail, fine lines and a wide band; a swirl pattern and concentric circles on the base. *Fig. 22.*

55. Ceri, Casaletti 1 1b
 Cerveteri, Archaeological Museum, no inv. no.
 D. 26.2, H. 2.3.

Restored from fragments and about three-quarters preserved. Flat base, shallow conical bowl and horizontal brim; a pair of holes below the brim.

Wide concentric bands on the interior. On the exterior, the underside of the brim painted, fine lines, a frieze of six herons, more fine lines and a wide band; an asterisk on the base. *Fig. 23.*

Unpublished.

56. Ceri, Casaletti 2 la
 Cerveteri, Archaeological Museum, no inv. no.
 D. 28.1, H. 2.2.

Complete. Flat base, shallow conical bowl and horizontal brim.

Painted solid on the interior except for a reserved band at mid-basin. On the exterior, the underside of the brim painted, fine lines, a frieze of five herons, more fine lines and two wide bands; an asterisk on the base. *Figs. 24, 25.*

Bibliography: Colonna 1968, p. 268.7.

- | | | |
|-----|-------------------------------------------------------------------|----|
| 57. | Ceri, Casaletti 2 | 1b |
| | Cerveteri, Archaeological Museum, no inv. no.
D. 27.2, H. 2.0. | |

Complete. Flat base, shallow conical bowl and horizontal brim; a pair of holes below the brim.

Wide concentric bands on the interior. On the exterior, the underside of the brim painted, fine lines, a frieze of five herons, more fine lines and two wide bands; an asterisk on the base. *Fig. 26.*

Bibliography: Colonna 1968, p. 268.7.

- | | | |
|-----|-----------------------------------------------|----|
| 58. | Ceri, Casaletti 2 | 1b |
| | Cerveteri, Archaeological Museum, no inv. no. | |
| | D. 29.8, H. 2.8. | |

Complete. Flat base, shallow conical bowl and horizontal brim; a pair of holes below the brim.

Wide concentric bands on the interior. On the exterior, the underside of the brim painted, fine lines, a frieze of five herons, fine lines and two wide bands; an asterisk painted on the base. *Fig. 28.*

Bibliography: Colonna 1968, p. 268.7.

59. Elorus, sporadic near the city wall
Noto, Museo Civico, Inv. Sc. A. 118
Maximum dimension 15.5.

Fragments of brim and body. Shallow conical basin and horizontal brim.

Narrow concentric bands on the interior and a band of dots on the brim. On the exterior, the underside of the brim painted, fine line, band of dots, another fine line, frieze of herons, another fine line, row of dots and two more fine lines. *Figs. 28, top; 29, top.*

Bibliography: Militello 1966, col. 305.

Pelagatti 1973, p. 120.382, pl. XXXVIII.

60. Elorus, sporadic near the city wall
Noto, Museo Civico, Inv. Sc. A. 114.
Maximum dimension 11.7.

Fragments of brim and body. Shallow conical basin and horizontal brim.

Narrow concentric bands on the interior and a band of dots on the brim. On the exterior, the underside of the brim painted, fine line, band of dots, fine line, a frieze of herons, another fine line, a row of dots and two more fine lines. *Figs. 28, bottom; 29, bottom.*

Bibliography: Militello 1966, col. 304.

Pelagatti 1973, p. 120.382, pl. XXXVIII.

61. Gela 1d
Gela, Archaeological Museum, Inv. 8595
No dimensions.

Single fragment of brim and body. Shallow conical bowl and horizontal brim.

Narrow concentric bands on the interior and a row of dots on the brim. On the exterior, the underside of the brim painted, fine lines, a row of dots, fine line and frieze containing herons.

Bibliography: Cristofani 1972, fig. 3-4.

62. Monterano, Bandita area 1c
 Present whereabouts unknown
 H. 5.8, L. 14.3, W. 12.7.

Fragmentary but profile preserved. Flat base, shallow conical bowl and horizontal brim.

Interior very encrusted; impossible to distinguish decoration. On the exterior, the underside of the brim painted, fine lines, a frieze of vertical wavy-line groups, fine lines, a frieze of herons, fine lines and two wide bands. Decoration of base not remaining.

Bibliography: Gasperini 1963, p. 41.2; pl. VIII.2.

63. Narce, tomb 1 1c
 Philadelphia, University Museum Inv. M.S. 3070
 D. 32.2, H. 3.4.

Restored from fragments and complete. Flat base with concentric grooves, shallow conical bowl and horizontal brim; a pair of holes on the brim.

Wide concentric bands on the interior. On the exterior, the underside of the brim painted, fine lines, a frieze containing a heron and four deer, more fine lines; concentric circles on the base with a small asterisk at the centre.

Bibliography: Dohan 1942, p. 55.7, pl. XXXVI.7.

64. Narce, tomb 1
 Philadelphia, University Museum, Inv. M.S. 3071
 D. 32.3, H. 4.9.

Restored from fragments and complete. Flat base with concentric grooves, shallow conical bowl and horizontal brim; a pair of holes on the brim.

Wide concentric bands on the interior. On the exterior, the underside of the brim painted, fine lines, a frieze containing herons and a section of dotted lattice pattern, more fine lines and a wide band; concentric circles on the base with a small asterisk at the centre.

Bibliography: Dohan 1942, p. 55.6, pl. XXXI.6.

65. Narce, contrada Morgi LIX (7) 1c
Civita Castellana, Archaeological Museum
D. 32.0.

Complete. Flat base, shallow conical bowl and horizontal brim; a pair of holes below the brim.

Wide concentric bands on the interior. On the exterior, the underside of the brim painted, fine lines, a frieze of four herons, each with its head turned backwards, more fine lines and a wide band; concentric circles on the base.

Bibliography: Pasqui 1894, col. 527.32; fig. 141.

66. Nacre, contrada Morgi LXI (8) 1b
Rome, Villa Giulia, no inv. no.
D. 31.5, H. 4.0.

Restored from fragments and nearly complete. Flat base, shallow conical bowl and horizontal brim.

Wide concentric bands on the interior. On the exterior, the underside of the brim painted, fine lines, a frieze of four herons, fine lines and a wide band; an asterisk on the base.

Bibliography: Pasqui 1894, col. 530.45.

67. Narce, contrada Morgi LXI (8) 1c
Rome, Villa Giulia, no inv. no.
D. 31.0, H. 2.5.

Restored from fragments and nearly complete. Flat base, shallow conical bowl and horizontal brim; a pair of holes below the brim.

Wide concentric bands on the interior. On the exterior, the underside of the brim painted, fine lines, a frieze of herons, each with the head turned backwards, more fine lines and two wide bands; concentric circles on the base.

Bibliography: Pasqui 1894, col. 530.45.

68. Narce, contrada Morgi LXI (8) 1c
 Rome, Villa Giulia, Inv. 5022
 D. 32.0, H. 3.8.

Restored from fragments and complete. Flat base, shallow conical bowl and horizontal brim; a pair of holes below the brim.

Wide concentric bands on the interior. On the exterior, the underside of the brim painted, fine lines, a frieze of five herons, each with its head turned backwards, more fine lines and two wide bands; concentric circles on the base.

Bibliography: Pasqui 1894, col. 530.46.

69. Narce, contrada Morgi LXI (8) 1c
 Rome, Villa Giulia, Inv. 5022
 D. 32.0, H. 4.0.

Restored from fragments and complete. Flat base, shallow conical bowl and horizontal brim; a pair of holes below the brim.

Wide concentric bands on the interior. On the exterior, the underside of the brim painted, fine lines, a frieze of five herons each with its head turned backwards, more fine lines and two wide bands; concentric circles on the base.

Bibliography: Pasqui 1894, col. 530.46.

70. Narce, contrada Morgi LXI (8) 1c
 Rome, Villa Giulia, Inv. 5022
 D. 32.0, H. 4.3.

Restored from fragments and complete. Flat base, shallow conical bowl and horizontal brim; a pair of holes below the brim.

Wide concentric bands on the interior. On the exterior, the underside of the brim painted, fine lines, a frieze of five herons each with its head turned backwards, more fine lines and two wide bands; concentric circles on the base.

Bibliography: Pasqui 1894, col. 530.46.

71. Narce, contrada Morgi LXI (8) 1c
 Rome, Villa Giulia, no inv. no.
 D. 34.5, H. 3.8.

Restored from fragments; about one-half remaining.
 Flat base, shallow conical bowl and horizontal brim.

Wide concentric bands on the interior. On the exterior, the underside of the brim painted, fine lines, a band containing pendent cross-hatched triangles alternating with cross-hatched lozenges, more fine lines and two wide bands; concentric circles on the base.

Bibliography: Pasqui 1894, col. 530.46.

72. Narce, contrada Morgi LXI (8) 1c
 Rome, Villa Giulia, Inv. 5022
 D. 30.3, H. 3.8.

Restored from fragments and complete. Flat base, shallow conical bowl and horizontal brim; a pair of holes below the brim.

Wide concentric bands on the interior. On the exterior, the underside of the brim painted, fine lines, a band containing cross-hatched triangles alternating with vertical wavy-line groups, more fine lines and a wide band; concentric circles on the base.

Bibliography: Pasqui 1894, col. 530.46.

73. Narce, Monte Cerreto LI (35) 1c
 Civita Castellana, Archaeological Museum, Inv. 4743
 D. 30.0

Complete. Flat base grooved on the interior, shallow conical bowl and horizontal brim.

Narrow concentric bands on the interior. On the exterior, the underside of the brim painted, fine lines, a frieze of herons with unusually short bodies, more lines; concentric circles on the base.

Bibliography: Pasqui 1894, col. 509.36.

74. San Giovenale, Castellina Camerata 1 1b
 Rome, Swedish Institute, Inv. 59-200.
 D. 28.8, H. 5.0.

Restored from fragments and about two-thirds complete.
 Flat base, shallow conical bowl and horizontal brim; a pair
 of holes below the brim.

Wide concentric bands on the interior. On the exterior,
 the underside of the brim painted, fine lines, a frieze of
 herons, more fine lines and a wide band; an asterisk on the
 base with short arcs between the points of the asterisk.

Bibliography: Östenberg 1969, p. 5.7; fig. 6.7.

75. San Giovenale, Grotta Tufarina 1 1b
 Rome, Swedish Institute, Inv. G.T. 1:110
 Est. d. 25.0.

In fragments; rim and body only. Usual shallow bowl
 and horizontal brim.

Wide band on the interior. On the exterior, the under-
 side of the brim painted, fine lines, a frieze of herons and
 more fine lines.

Bibliography: Berggren and Berggren 1972, p. 102.79,
 pl. XLIX.79.

76. Santa Marinella, 'La Castellina' habitation area 1b
 Civitavecchia, Archaeological Museum, V6-32
 No dimensions.

Three separate body fragments.

Interior not visible. On the exterior, sections of a
 frieze of herons and fine lines.

Bibliography: Toti 1967, p. 76.7; fig. 9.2.



77. Syracuse, Ortygia, area della Prefettura, 1978 1d
 Present whereabouts unknown
 No dimensions.
 Single body fragment.
 Narrow concentric bands on the interior and a row of dots on the brim. On the exterior, the underside of the brim painted, fine lines, a row of dots, another fine line, frieze containing herons, more fine lines and a wide band. *Fig. 30.*
 Unpublished.
78. Veii, Macchia della Comunità 26 1b
 Rome, Villa Giulia, Inv. 38114
 D. 29.9, H. 3.9.
 Complete. Flat base, shallow conical bowl and horizontal brim.
 Wide concentric bands on the interior. On the exterior, the underside of the brim painted, fine lines, a frieze of four herons, more fine lines and a wide band; an asterisk on the base. *Fig. 31.*
 Unpublished.
79. Veii, Macchia della Comunità 33 1b
 Rome, Villa Giulia, Inv. 38194
 D. 30.0.
 Complete. Flat base, shallow conical bowl and horizontal brim.
 Wide concentric bands on the interior. On the exterior, the underside of the brim painted, fine lines, a frieze of four herons, more fine lines and a wide band; an asterisk on the base. *Fig. 32.*
 Unpublished.

80. Veii, Macchia della Comunità 34 1b
 Rome, Villa Giulia, Inv. 38227
 D. 30.4, H. 4.1.

Complete. Flat base, shallow conical bowl and horizontal brim; a pair of holes below the brim.

Wide concentric bands on the interior. On the exterior, the underside of the brim painted, fine lines, a frieze of four herons, more fine lines and a wide band; an asterisk on the base. *Fig. 33.*

Unpublished.

81. Veii, Macchia della Comunità 64 1c
 Rome, Villa Giulia, Inv. 38558
 D. 29.0, H. 4.4.

Complete. Flat base, shallow conical bowl and horizontal brim; a pair of holes below the brim.

Wide concentric bands on the interior. On the exterior, the underside of the brim painted, fine lines, a frieze of four herons each with its head turned backwards, more fine lines; concentric circles on the base. *Fig. 34.*

Unpublished.

82. Veii, Quattro Fontanili X α 1a
 Civita Castellana, Archeological Museum, Inv. 66093
 D. 29.0.

Restored from fragments and nearly complete. Flat base, shallow conical bowl and horizontal brim; a pair of holes below the brim.

The interior painted solid except for a reserved band at mid-basin. On the exterior, the underside of the brim painted, fine lines, a frieze of herons, more fine lines to the base; the decoration of the base vanished.

Bibliography: QF 4, p. 249.6; fig. 40.

83. Unknown 1b
 Amsterdam, Allard Pierson Museum
 No dimensions.

Restored from fragments and nearly complete. Flat base, shallow conical bowl and horizontal brim; a pair of holes below the brim.

Interior not visible. On the exterior, the underside of the brim painted, fine lines, a frieze containing herons, more fine lines and a wide band; an asterisk on the base.

Unpublished.

84. Unknown 1c
 Ischia, private collection, once Rome market
 D. 32.7, H. 3.8.

Complete. Flat base, shallow conical bowl and horizontal brim.

Wide concentric bands on the interior. On the exterior, the underside of the brim painted, fine lines, a band containing vertical wavy-line groups, fine lines, a frieze of seven herons, each with a vertical wavy-line group below the arch of the tail, more fine lines and a wide band; an asterisk on the base with a filled triangle painted in each of the sections.

Unpublished.

85. Unknown 1c
 Oxford, Ashmolean Museum, Inv. 1971.926
 D. 31.7, H. 5.2.

Restored from fragments and complete. Flat base, shallow conical bowl and horizontal brim.

Wide concentric bands on the interior. On the exterior, the underside of the brim painted, three fine lines, a band of dots, fine lines, a frieze of six herons, fine lines, a wide band, a band of dots, a wide band; a band of dots and four concentric circles on the base. *Fig. 35.*

Unpublished.

86. Unknown 1c
 Rome, Villa Giulia, Castellani Collection
 No dimensions.

Complete. Flat base, shallow conical bowl and horizontal brim; a pair of holes below the brim.

Wide concentric bands on the interior. On the exterior, the underside of the brim painted, fine lines, a band containing vertical wavy-line groups, fine lines, a frieze of six herons each with a vertical wavy-line group under the arch of the tail, fine lines, two wide bands; an asterisk painted on the base and a small filled triangle in each of the sections between. *Fig. 36.*

Unpublished.

87. Unknown 1c
 Rome, Villa Giulia, Castellani Collection
 No dimensions.

Complete. Flat base, shallow conical bowl and horizontal brim; a pair of holes below the brim.

Wide concentric bands on the interior. On the exterior, the underside of the brim painted, fine lines, a row of dots, fine lines, a frieze of six herons, fine lines, a band of dots, fine lines and two wide bands; a row of dots and concentric circles on the base. *Fig. 37.*

Unpublished.

88. Unknown 1a
 Rome, Villa Giulia, Castellani Collection
 No dimensions.

Complete. Flat base, shallow conical bowl and horizontal brim; a pair of holes below the brim.

The interior painted solid except for a reserved band at mid-basin. On the exterior, the underside of the brim painted, four fine lines, a frieze of five herons, more fine lines and two wide bands; an asterisk on the base. *Figs. 38, 39.*

Unpublished.

89. Unknown 1c
 Rome, Villa Giulia, Castellani Collection
 No dimensions.

Complete. Flat base, shallow conical bowl and horizontal brim; a pair of holes below the brim.

Wide concentric bands on the interior. On the exterior, the underside of the brim painted, fine lines, a frieze of five herons, more fine lines and a wide band; a row of dots and concentric circles on the base. *Fig. 40.*

Unpublished.

90. Unknown 1b
 Stockholm, Medelhavsmuseet, Inv. 1964:9
 D. 30.0, H. 3.5-4.7.

Restored from fragments and nearly complete. Flat base, shallow conical bowl and horizontal brim; a pair of holes below the brim.

Wide concentric bands on the interior. On the exterior, the underside of the brim painted, fine lines, a frieze of herons, more fine lines and two wide bands; an asterisk on the base.

Bibliography: Rystedt 1976, p. 50; fig. 1-3.

BOWLS

91. Caere, Banditaccia Laghetto 65, no. 5 3
 Milan, C.R.A., Inv. A 17850
 D. 14.5, H. 5.0.

Complete. Flat ring base, shallow conical bowl, short concave neck and everted brim with two short handles joining lip to shoulder.

Wide concentric bands on the interior. On the exterior, fine lines on the neck, groups of vertical lines on the shoulder, more fine lines on the body, a band containing hatched triangles, fine lines; concentric circles inside the base.

Bibliography: Cavagnaro Vanoni 1966, p. 91.5, pl. 6.
Gli Etruschi 1980, p. 259.18; fig. 18.

92. Caere, Banditaccia Laghetto 163 2
 Milan, C.R.A., no inv. no.
 D. 15.5, H. 7.0.

Complete. Flat ring base, shallow conical bowl, short concave neck and horizontal brim. Arrow-shaped protuberances radiate around the shoulder and there is a pair of holes below the brim.

Wide concentric bands on the interior. On the exterior, the underside of the brim painted, fine lines on the neck, hatched triangles painted on and between the protuberances, fine lines, a band containing hatched triangles, more fine lines and a circle inside the base. *Fig. 41.*

Bibliography: Cavagnaro Vanoni 1966, p. 118.4, pl. 42.

93. Caere, Banditaccia Laghetto 163 2
 Milan, C.R.A., no inv. no.
 No dimensions.

In fragments; no complete profile. Shallow conical bowl, concave neck and horizontal brim preserved. Arrow-shaped protuberances radiate around the shoulder.

93. Wide concentric bands on the interior. On the exterior, the underside of the brim painted, fine lines around the neck, hatched triangles on and between the protuberances, fine lines, a band containing hatched triangles, more fine lines.

Bibliography: Cavagnaro Vanoni 1966, p. 118.5.

94. Caere, Banditaccia Laghetto 417, no. 15 2
Rome, Villa Giulia, no inv. no.
D. 140.0, H. 5.9.

Complete. Flat ring base, shallow conical bowl, short concave neck and horizontal brim. Arrow-shaped protuberances radiate around the shoulder and there is a pair of holes below the brim.

Wide concentric bands on the interior. On the exterior, the underside of the brim painted, fine lines on the neck, hatched triangles painted on and between the protuberances, fine lines, a band containing hatched triangles, more fine lines and a circle inside the base.

Unpublished.

95. Caere, Banditaccia Laghetto 417, no. 17 2
Rome, Villa Giulia, no inv. no.
D. 13.6, H. 5.4.

Complete. Flat ring base, shallow conical bowl, short concave neck and horizontal brim. Arrow-shaped protuberances radiate around the shoulder and there is a pair of holes below the brim.

Wide concentric bands on the interior. On the exterior, the underside of the brim painted, fine lines around the neck, hatched triangles painted on and between the protuberances, fine lines, a band containing hatched triangles, more fine lines and a circle inside the base.

Unpublished.

96. Caere, Banditaccia Laghetto 417, no. 14 2
 Rome, Villa Giulia, no inv. no.
 D. 13.5, H. 5.4.

Complete. Flat ring base, shallow conical bowl, short concave neck and horizontal brim. Arrow-shaped protuberances radiate around the shoulder and there is a pair of holes below the brim.

Wide concentric bands on the interior. On the exterior, the underside of the brim painted, fine lines around the neck, hatched triangles painted on and between the protuberances, fine lines, a band containing hatched triangles, more fine lines and a circle inside the base.

Unpublished.

97. Caere, Banditaccia Lerici 26, no. 7 2
 Milan, C.R.A., Inv. A 17790
 D. 14.3, H. 6.8.

Complete. Flat ring base, shallow conical bowl, short concave neck and horizontal brim. Arrow-shaped protuberances radiate around the shoulder and there is a pair of holes below the brim.

Wide concentric bands on the interior. On the exterior, the underside of the brim painted, horizontal lines on the neck, hatched triangles painted on and between the protuberances, four fine lines, a band containing four fish, four more fine lines; a circle painted inside the base.

Bibliography: Gli Etruschi 1980, p. 249.11; fig. 11.

98. Caere, Banditaccia Lerici 26, no. 9 2
 Milan, C.R.A., Inv. A 17787
 D. 14.9, H. 7.0.

Complete. Flat ring base, shallow conical bowl, short concave neck and horizontal brim. Arrow-shaped protuberances radiate around the shoulder and there is a pair of holes below the brim.

98. Wide concentric bands on the interior. On the exterior, the underside of the brim painted, four fine lines on the neck, hatched triangles painted on and between the protuberances, four fine lines, a band containing four fish, four more fine lines; a circle painted inside the base.

Bibliography: Gli Etruschi 1980, p. 249.12.

99. Caere, Banditaccia Lerici 26, no. 8 2
Milan, C.R.A., Inv. A 17788
D. 16.0, H. 7.5.

Complete. Flat ring base, shallow conical bowl, short concave neck and horizontal brim. Arrow-shaped protuberances radiate around the shoulder and there is a pair of holes below the brim.

Wide concentric bands on the interior. On the exterior, the underside of the brim painted, fine lines around the neck, hatched triangles painted on and between the protuberances, four fine lines, a band containing four fish, four more fine lines; a circle painted inside the base.

Bibliography: Gli Etruschi 1980, p. 249.10.

100. Caere, Banditaccia Lerici 26, no. 10 2
Milan, C.R.A., Inv. A 17789
D. 14.3, H. 7.0.

Complete. Flat ring base, shallow conical bowl, short concave neck and horizontal brim. Arrow-shaped protuberances radiate around the shoulder and there is a pair of holes below the brim.

Wide concentric bands on the interior. On the exterior, the underside of the brim painted, fine lines on the neck, hatched triangles painted on and between the protuberances, four fine lines, a band containing four fish, four more fine lines; a circle painted inside the base.

Bibliography: Gli Etruschi 1980, p. 249.13.

101. Caere, Banditaccia Mengarelli XI 4
 Rome, Villa Giulia, no inv. no.
 D. 13.0, H. 5.0.

Complete. Flat base, hemispherical bowl and horizontal brim; a pair of holes below the brim.

Wide concentric bands on the interior. On the exterior, more concentric bands and a spiral on the base. *Figs. 13, right; 14, right.*

Unpublished.

102. Caere, Banditaccia Mengarelli XVIII 2
 Rome, Villa Giulia, no inv. no.
 No dimensions.

In fragments and nearly complete. Flat ring base, shallow conical bowl, short concave neck and horizontal brim. Arrow-shaped protuberances radiate around the shoulder.

Wide concentric bands on the interior. On the exterior, the underside of the brim painted, fine lines around the neck, hatched triangles painted on and between the protuberances, fine lines, a band containing hatched triangles, more fine lines and a circle inside the base.

Unpublished.

103. Caere, Banditaccia Mengarelli XX 3
 Rome, Villa Giulia, no inv. no.
 D. 15.5, H. 6.5.

Complete. Ring base, shallow conical bowl, short concave neck, and everted brim with two short handles joining lip to shoulder.

Wide concentric bands on the interior. On the exterior, fine lines on the neck, a row of dots on the shoulder, fine lines and a band containing hatched triangles on the body, more fine lines; concentric circles inside the base. *Figs. 15, left; 42, left.*

Unpublished.

104. Caere, Monte Abatone 410 1
Cerveteri, Archaeological Museum, no inv. no.
No dimensions.

Complete. Flat base, shallow conical bowl with carination and everted neck and horizontal brim; a pair of holes below the brim.

Wide concentric bands on the interior and groups of vertical lines on the brim. On the exterior, wide concentric bands across the entire body and concentric circles inside the base. *Fig. 43.*

Unpublished.

105. San Giovenale, Castellina Camerata I 1
Rome, Swedish Institute, Inv. 59-211
D. 9.8, H. 4.1.

Restored from fragments and nearly complete. Flat base, shallow bowl with carination, vertical neck and horizontal brim.

Wide concentric bands on the interior. On the exterior, the underside of the brim painted, an undulating line encircling the neck, fine concentric lines on the body and a disc with short lines radiating from it on the base.

Bibliography: Ostenberg 1969, p. 6.18; fig. 6.18.

106. Veii, contrada Casalaccio III 1
Rome, Villa Giulia, no inv. no.
D. 14.0, H. 5.0.

Complete. Flat base, shallow bowl with carination, short vertical neck and horizontal brim.

Wide concentric bands on the interior. On the exterior, concentric bands and an asterisk on the base.

Bibliography: Vighi 1935, p. 49.24, pl. I.3.

107. Veii, contrada Casalaccio III 1
 Rome, Villa Giulia, no inv. no.
 D. 14.2, H. 5.0.

Complete. Flat base, shallow bowl with carination, short vertical neck and horizontal brim.

Wide concentric bands on the interior. On the exterior, concentric bands and concentric circles on the base.

Bibliography: Vighi 1935, p. 49.23, pl. I.3.

108. Veii, Macchia della Comunità IV 1
 Rome, Villa Giulia, Inv. 58653
 D. 14.5

Complete. Flat ring base, shallow bowl with carination, short concave neck and horizontal brim; a pair of holes below the brim.

Wide concentric bands on the interior and groups of parallel lines on the surface of the brim. Fine lines around the neck and a band containing herringbone pattern on the basin; a wide band and a solid disc inside the base. *Figs. 44, 45.*

Bibliography: Adriani 1930, p. 51.8, pl. II.

109. Veii, Macchia della Comunità 33 1
 Rome, Villa Giulia, Inv. 38195
 D. 16.7, H. 5.7.

Complete. Flat base, shallow conical bowl, vertical neck with a slight carination and horizontal brim; a pair of holes below the brim.

Wide concentric bands on the interior. On the exterior, three wide bands and an asterisk on the base. *Fig. 46.*

Unpublished.

GOBLETS

111. Caere, Banditaccia Laghetto 150 1
 Milan, C.R.A., Inv. A 15128
 H. 11.4, D. 13.3.

Complete. Trumpet foot, shallow bowl with narrow shoulder and vertical rim. Four ring handles spaced equidistantly on the shoulder.

Only a few traces of paint on the interior. On the exterior, wide bands on the foot, horizontal lines on the bowl, short vertical lines between the handles and horizontal lines on the neck.

Bibliography: Cavagnaro Vanoni 1966, p. 113.1, pl. 32.1.

112. Caere, Banditaccia Laghetto 226 3
 Milan, C.R.A., no inv. no.
 H. 7.0, D. 9.0.

Complete. Trumpet foot, broad hemispherical bowl and horizontal brim.

Painted entirely on the interior. On the exterior, the surface of the brim painted, the joint between bowl and foot painted and a broad band at the edge of the foot.

Bibliography: Cavagnaro Vanoni 1966, p. 195.8,
 pl. 17.8.

113. Caere, Banditaccia Laghetto 417, no. 13 3
 Rome, Villa Giulia, no inv. no.
 No dimensions.

In fragments. Trumpet foot, hemispherical bowl and horizontal brim; a pair of holes below the brim.

Painted entirely on the interior. On the exterior horizontal bands.

Unpublished.

114. Caere, Banditaccia Mengarelli VIII 3
 Rome, Villa Giulia, no inv. no.
 H. 6.0.

Complete. Trumpet foot, broad hemispherical bowl and horizontal brim.

Painted entirely on the interior. On the exterior, the surface of the brim painted, a broad band under the brim; the exterior of the foot painted solid. *Fig. 47, middle*.

Unpublished.

115. Caere, Banditaccia Mengarelli VIII 3
 Rome, Villa Giulia, no inv. no.
 H. 6.0.

Complete. Trumpet foot, broad hemispherical bowl and horizontal brim.

Painted entirely on the interior. On the exterior, the surface of the brim painted, a broad band across the meeting of bowl and foot and a broad band at the outer edge of the foot. *Fig. 60, middle*.

Unpublished.

116. Caere, Banditaccia Mengarelli XX 2
 Rome, Villa Giulia, no inv. no.
 H. 7.3, 9.7.

Complete. Trumpet foot, hemispherical and slightly carenated bowl, horizontal brim.

Painted entirely on the interior. Narrow horizontal bands on the exterior. *Fig. 85, left*.

Unpublished.

117. Caere, Bufolareccia 81, no. 13 3
 Milan, C.R.A., Inv. A 15113
 Pres. H. 2.9, D. 9.8.

Foot lacking. Shallow hemispherical bowl and horizontal brim.

117. The interior painted entirely. On the exterior, the surface of the brim painted and another broad band on the bowl.

Bibliography: Cavagnaro Vanoni 1966, p. 18.13.

118. Caere, Monte Abatone 352 3
Milan, C.R.A., Inv. A 15272
H. 7.5, D. 9.4.

Complete. Trumpet foot, hemispherical bowl and oblique brim.

Painted entirely on the interior. On the exterior, the surface of the brim painted, horizontal bands on the bowl, a spiral on the foot and a broad band near the edge of the foot.

Bibliography: Gli Etruschi 1980, p. 227.88; fig. 88.

119. Caere, Monte Abatone 352, no. 35 3
Milan, C.R.A., Inv. A 15271
H. 7.8, D. 9.4.

Complete. Trumpet foot, hemispherical bowl and oblique brim.

Painted entirely on the interior. On the exterior, horizontal bands.

Bibliography: Gli Etruschi 1980, p. 227.87.

120. Caere, Monte Abatone 352, no. 37 3
Milan, C.R.A., Inv. A 15273
H. 6.1, D. 9.6.

Complete. Trumpet foot, hemispherical bowl and horizontal brim. Deep grooves near the top of the foot, incised lines on the exterior of the bowl and deep grooves on the surface of the brim.

Traces of paint across the entire interior and exterior surface.

Bibliography: Gli Etruschi 1980, p. 227.89; fig. 89.

121. San Giovenale, Castellina Camerata 1 3
 Rome, Swedish Institute, Inv. 59-210
 H. 6.8, D. 9.8.
 Nearly complete (a section of the foot lacking). Trumpet foot, hemispherical bowl and oblique brim.
 Painted entirely on the interior. On the exterior, horizontal bands.
 Bibliography: Ostenberg 1969, p. 6.17; fig. 6.17.
122. San Giovenale, La Staffa 1 3
 Rome, Swedish Institute
 H. 7.5, D. 11.0.
 Nearly complete. Trumpet foot, hemispherical bowl and oblique brim.
 Painted entirely on the interior. On the exterior, horizontal bands.
 Bibliography: Ostenberg - Vessberg 1972, p. 5.16; fig. 5.16.
123. Veii, Vaccareccia XI, no. 3 2
 Rome, Pigorini Museum, Inv. 68159
 H. 9.8, D. 10.8.
 Complete. Trumpet foot, hemispherical and slightly carinated bowl.
 A spiral painted on the interior and parallel line groups on the surface of the brim. Narrow horizontal lines on the exterior.
 Bibliography: Palm 1952, p. 66.3; pl. XXI.

CRATERS

124. Caere, Banditaccia II, right chamber 1
 Rome, Villa Giulia, Inv. 21243
 H. 24.4, D. 24.0.

Complete. High trumpet foot, wide hemispherical bowl and horizontal brim.

Wide concentric bands on the interior of the bowl and hatched triangles painted on the surface of the brim. On the exterior, the underside of the brim painted below which a frieze containing six herons. Alternating fine and wide bands painted down the remainder of body and foot and one wide band on the interior of the foot. *Fig. 48.*

Bibliography: Ricci 1955, col. 357, no. 18; fig. 77.5.

125. Caere, Banditaccia II, right chamber 1
 Rome, Villa Giulia, Inv. 21246
 H. 24.1, D. 24.0.

Complete. High trumpet foot, wide hemispherical bowl and horizontal brim.

Wide concentric bands on the interior of the bowl and groups of parallel lines on the brim. On the exterior, the underside of the brim painted, a frieze containing six herons each with a cross-hatched diamond underneath the arch of the tail. Alternating fine and wide bands on body and foot, a row of dots near the edge of the foot and a wide band painted on the interior of the foot. *Fig. 49.*

Bibliography: Ricci, 1955, col. 357.21.

126. Caere, Banditaccia Laghetto 64, no. 12 1
 Milan, C.R.A., Inv. A 17771
 H. 22.2, D. 24.0.

Complete. High trumpet foot, wide hemispherical bowl and horizontal bowl.

Wide concentric bands on the interior and hatched triangles on the brim. On the exterior, the underside of the

126. brim painted, a band containing six fish below and alternating wide and fine lines and rays on the body; alternating wide and fine bands on the foot. *Fig. 50, left.*

Bibliography: Cavagnaro Vanoni 1966, p. 89, no. 12.

127. Caere, Banditaccia Laghetto 185, central chamber 1
Milan, C.R.A., no inv. no.
No dimensions.

In fragments. Trumpet foot, hemispherical bowl and horizontal brim.

Traces of wide bands on the interior. On the exterior, traces of herons and bands.

Bibliography: Cavagnaro Vanoni 1966, p. 179.9.

128. Caere, Bufolareccia 81, no. 12 1
Milan, C.R.A., Inv. A 17798
H. 24.5, D. 26.8.

Complete. High trumpet foot, wide hemispherical bowl and horizontal brim.

Wide concentric bands on the interior of the bowl and groups of parallel lines on the brim. On the exterior, a frieze containing herons below the brim, alternating fine and wide bands on the body and foot and a row of dots near the edge of the foot. *Fig. 51.*

Bibliography: Cavagnaro Vanoni 1966, p. 18, no. 12;
pl. 8.

129. Caere, Bufolareccia 86, left chamber 1
Cerveteri, Archaeological Museum, Inv. 66826
H. 24.5, D. 26.8.

Complete. High trumpet foot, wide hemispherical bowl and horizontal brim.

Wide concentric bands on the interior and groups of parallel lines on the brim. On the exterior, the underside of the lip painted, a frieze containing six herons at the top of

129. the bowl, fine and wide bands down the remainder of the body and foot with a row of dots near the edge of the foot; a wide band painted on the interior of the foot.

Bibliography: Rasmussen 1979, p. 16.29; fig. 296.

130. Caere, Via Manganello I 1
Rome, Villa Giulia, no inv. no.
No dimensions.

Complete. High trumpet foot with wide hemispherical bowl and horizontal brim.

Wide concentric bands on the interior and groups of parallel lines on the brim. On the exterior a frieze of herons each with its head turned backwards, fine lines and wide bands alternating down the exterior of body and foot. *Fig. 52.*

Unpublished.

131. Caere 1
Paris, Louvre, Campana Collection D 92
H. 26.0.

Complete. High trumpet foot, wide hemispherical bowl and horizontal brim.

Wide concentric bands on the interior and groups of parallel lines on the surface of the brim. A frieze containing herons below the lip and horizontal bands down the exterior of bowl and foot.

Bibliography: Pottier 1897, p. 38. D 92; pl. 32.D 92.

132. Capena, contrada San Martino XVI 2
Present whereabouts unknown
No dimensions.

Complete. Low ring base, wide hemispherical bowl and horizontal brim.

Wide concentric bands on the interior. On the exterior, a frieze of herons each with its head looking backwards, alternating fine and wide bands down the remainder of body and foot.

Bibliography: Paribeni 1906, col. 291.21.

133. Narce, tomb V 1
Chicago, N.H.M., Inv. C24804
H. 19.0, D. 23.0.

Restored from fragments and nearly complete. High trumpet foot, wide hemispherical and slightly carenated bowl and horizontal brim.

The interior painted solid and groups of parallel lines on the brim. On the exterior, the underside of the lip painted, a frieze containing herons and fine lines alternating with wide bands down the remainder of body and foot.

Bibliography: Davison 1972, p. 41.13; pl. V.d-e.

134. Veii, Macchia della Comunità 64 2
Rome, Villa Giulia, Inv. 38567
H. 11.5, D. 22.7.

Complete. Flat base, wide hemispherical bowl and horizontal brim.

Wide concentric bands on the interior. On the exterior, a frieze containing herons below the lip and bands below.

Unpublished.

135. Unknown 1
Copenhagen, National Museum, Inv. ABc. 885
H. 22.5, D. 22.4.

Complete. High trumpet foot, wide hemispherical bowl and horizontal brim.

Wide concentric bands on the interior and groups of parallel lines on the brim. Below the brim a band of herons below which horizontal bands on the body and foot. A row of running-S pattern near the outer edge of the foot.

Bibliography: Blinkenberg — Johansen 1937, p. 160.2;
pl. 207.2.

136. Unknown 1
 Copenhagen, National Museum, Inv. ABc 898
 H. 26.2, D. 28.4.
- Complete. High trumpet foot, wide hemispherical bowl and horizontal brim.
- Wide concentric bands on the interior and groups of parallel lines on the brim. A band of herons below the lip on the exterior and bands down the remainder of body and foot.
- Bibliography: Blinkenberg — Johansen 1937, p. 160.1; pl. 207.1.
-
137. Unknown 1
 Oxford, Ashmolean Museum 1972.925
 H. 23.0, D. 27.0.
- Complete. High trumpet foot, hemispherical bowl and horizontal brim.
- Wide concentric bands on the interior and groups of parallel lines on the brim. A frieze containing six herons encircling the bowl beneath the brim, horizontal bands below over bowl and foot and a row of dots near the edge of the foot.
- Fig. 53.*
- Bibliography: Brown 1980, pl. XIIb.

DIPPERS

138. Caere, Banditaccia Laghetto 64, no. 13

Milan, C.R.A., no inv. no.

H. 15.0 (incl. handle).

Complete. Flat base, ovoid body, cylindrical neck and high ribbon handle joining lip to shoulder.

No decoration on the interior. On the exterior, traces of horizontal bands on the neck and body.

Bibliography: Cavagnaro Vanoni 1966, p. 89.13.

139. Caere, Banditaccia Laghetto 65, no. 4

Milan, C.R.A., Inv. A 15207

H. 12.8.

Complete. Flat base, ovoid body, cylindrical neck and high ribbon handle joining lip to shoulder.

The neck painted on the interior. On the exterior, horizontal bands on the neck, a wavy line on the shoulder and more horizontal bands on the body to the base. Horizontal lines on the exterior of the handle.

Bibliography: Cavagnaro Vanoni 1966, p. 91.4; pl. 6.4.

Gli Etruschi 1980, p. 258.13; fig. 13.

140. Caere, Banditaccia Laghetto 138

Milan, C.R.A., no inv. no.

H. 11.6.

Complete. Flat base, ovoid body, cylindrical neck and high ribbon handle joining lip to shoulder.

A wide band painted on the interior of the neck. On the exterior, horizontal lines on the neck, a wavy line on the shoulder, more fine lines and bands on the body to the base. A zig-zag on the exterior of the handle. *Fig. 54.*

Bibliography: Cavagnaro Vanoni 1966, p. 107.2;

pl. 23.2.

141. Caere, Banditaccia Mengarelli XVIII
Rome, Villa Giulia, no inv. no.
No dimensions.

In fragments; body and base lacking. Cylindrical neck with high ribbon handle joining lip to shoulder.

The interior of the neck painted and a reserved line just below the lip. On the exterior, horizontal lines on the neck, a wavy line on the shoulder and a zig-zag line on the handle. *Fig. 55.*

Unpublished.

142. Caere, Monte Abatone 352, no. 34
Milan, C.R.A., Inv. A 15121
H. 11.9.

Complete. Flat base, ovoid body, cylindrical neck and a high ribbon handle joining lip to shoulder.

The interior undecorated. Horizontal bands on the exterior of neck and body and an undulating line on the shoulder.

Bibliography: Gli Etruschi 1980, p. 227.86; fig. 86.

143. Caere, Monte Abatone 410
Cerveteri, Archaeological Museum, no inv. no.
H. 13.3.

Complete. Flat base, ovoid body, cylindrical neck and high ribbon handle joining lip to shoulder.

A wide band painted on the interior of the lip. On the exterior, horizontal bands and a wavy line on the neck, a wavy line on the shoulder and more horizontal bands on the body to the base. Horizontal lines on the exterior of the handle. *Fig. 56.*

Unpublished.

144. Narce, contrada Morgi LXI (8), no. 33.
Rome, Villa Giulia, no inv. no.
H. 10.5.

Restored from fragments; nearly complete. Flat base, ovoid body, cylindrical neck and high ribbon handle joining lip to shoulder.

Neck painted on the interior. Horizontal lines on the exterior of neck and body with an undulating line on the shoulder.

Bibliography: Pasqui 1894, col. 529.33.

OINOCHOAI

145. Caere, Banditaccia 2, right chamber 2
 Rome, Villa Giulia, Inv. 22257
 H. 33.0.

Complete. Ring base, ovoid body, cylindrical neck and trilobate mouth; a bar handle joining lip to shoulder.

The lip painted on the exterior. A frieze of herons and swastikas on the neck between two groups of horizontal lines, a running spiral on the lower neck and another group of horizontal lines. A snake on the shoulder and groups of horizontal lines alternating with bands containing vertical wavy-line groups on the upper body. A frieze of fish around the belly, fine horizontal lines below and rays from the base; a fine horizontal line on the exterior of the base. Parallel vertical lines between two groups of horizontal lines on the exterior of the handle.

Bibliography: Ricci 1955, col. 225.36; fig. 12.3.

Dik 1981, p. 69ff; figs 1,2; pl. 20.1,2.

146. Caere, Banditaccia Laghetto 65, no. 2 2a
 Milan, C.R.A., Inv. A 17830
 H. 24.0, D. mo. 17.0.

Complete. Flat base, ovoid body, slightly conical neck and trilobate mouth; bar handle joining mouth to shoulder.

The lip painted on the interior and exterior. Below, on the exterior, a dotted lattice pattern on the neck between two pairs of horizontal lines, a frieze of four herons on the shoulder and horizontal bands on the body. *Fig. 57.*

Bibliography: Cavagnaro Vanoni 1966, p. 91.2.

Gli Etruschi 1980, p. 259.16.

147. Caere, Banditaccia Laghetto 65, no. 1 2b
 Milan, C.R.A., Inv. A 17827
 H. 29.8, D. mo. 17.3.

Complete. Flat base, ovoid body, gently conical neck, and trilobate lip; bar handle joining lip to shoulder.

The lip painted on the interior and exterior. A band of pendent rays on the neck between two pairs of horizontal lines, a frieze of five herons on the shoulder and horizontal bands on the body to the base.

Bibliography: Cavagnaro Vanoni 1966, p. 91.1; pl. 6.1.
Gli Etruschi 1980, p. 259.15; fig. 15.

148. Caere, Banditaccia Laghetto 319 1
 Milan, C.R.A., Inv. A 15462
 H. 16.3.

Restored from fragments and nearly complete. Flat base, globular body, short and slightly concave neck, full trefoil mouth and round handle joining lip to shoulder.

Horizontal bands painted on the exterior of lip and neck. A frieze of concentric circles on the shoulder and more horizontal bands below to the base. Three vertical lines on the exterior of the handle.

Bibliography: Cavagnaro Vanoni 1966, p. 216.1;
 pl. 42.1.
Gli Etruschi 1980, p. 148.1; fig. 1.

149. Caere, Banditaccia Laghetto 417, no. 22 2b
 Rome, Villa Giulia, no inv. no.
 H. 26.4.

Restored from many fragments; about three-quarters remaining. Flat ring base, ovoid body, near-cylindrical neck with trilobate mouth; bar handle joining lip to shoulder.

No decoration on the interior. On the exterior, the lip painted, a row of pendent triangles between two groups of horizontal lines on the neck, a snake outlined with dots on the

shoulder and horizontal lines below. Decoration on the lower half of the body completely vanished.

Unpublished.

150. Caere, Banditaccia Laghetto 471, no. 1 1
Rome, Villa Giulia, no inv. no.
H. 17.6, D. mo. 6.5.

Complete. Flat base, globular body, tall and slightly conical neck with full trefoil mouth; a bar handle joining lip to shoulder.

The lip painted on the interior and exterior. Fine horizontal lines over the exterior of the neck and body and two horizontal rows of dots on the neck. *Fig. 58.*

Unpublished.

151. Caere, Banditaccia Mengarelli IIIa 2a
Rome, Villa Giulia, no inv. no.
H. 27.3.

Complete. Flat base, ovoid body, slightly concave neck with trilobate mouth; a bar handle joining lip to shoulder.

The lip painted on the exterior. On the exterior of the neck a dotted lattice pattern between two groups of horizontal lines. A frieze of four fish on the shoulder, fine horizontal lines on the body and rays rising from the base. Three vertical lines on the exterior of the handle. *Fig. 59.*

Unpublished.

152. Caere, Banditaccia Mengarelli VIII 2c
Rome, Villa Giulia, no inv. no.
H. 24.0.

Complete. Flat base, ovoid body, slightly concave neck with trilobate mouth and double bar handle joining lip to shoulder.

The exterior of the lip painted and a wavy line on the neck between two groups of horizontal lines, pendent rays on

152. the shoulder, horizontal bands on the body and rays around the base. *Fig. 60.*

Unpublished.

153. Caere, Banditaccia Mengarelli IX 1
Rome, Villa Giulia, no inv. no.
Pres. H. 11.5.

Nearly complete; mouth and handle broken away. Flat base, globular body and tail, slightly conical neck.

No decoration on the interior. Horizontal lines on the exterior of the neck, a frieze of three herons on the shoulder, more horizontal lines on the body to the base. *Fig. 61, left.*

Unpublished.

154. Caere, Banditaccia Mengarelli IX 1
Rome, Villa Giulia, no inv. no.
H. 13.0

Complete. Flat base, globular body, tall and slightly conical neck, full trefoil mouth and bar handle joining lip to shoulder.

No decoration on the interior. Horizontal lines on the exterior of lip and neck, groups of parallel vertical lines on the shoulder and more horizontal lines on the body to the base. *Fig. 61, right.*

Unpublished.

155. Caere, Banditaccia Mengarelli XVIII 1b
Rome, Villa Giulia, no inv. no.
No dimensions.

In fragments. Flat base, globular body, conical neck and full trefoil mouth; a double bar handle joins lip to shoulder and a ridge encircles the base of the neck.

The interior of the lip painted solid and fine horizontal lines on the exterior of lip and neck. A wide band painted on

155. the shoulder, more fine lines on the body and two wide bands above the base. *Fig. 62, right.*

Unpublished.

156. Caere, Banditaccia Mengarelli XVIII 2a
Rome, Villa Giulia, no inv. no.
No dimensions.

In fragments; base and handle lacking. Ovoid body, slightly concave neck and trilobate mouth.

The lip painted on the interior and exterior. On the exterior of the neck, a dotted lattice pattern between two groups of horizontal lines, alternating pendent and rising cross-hatched triangles on the shoulder, fine lines alternating with bands containing vertical wavy-line groups on the body, a wide band containing fish, more fine lines and rays rising from the base. *Fig. 63.*

Unpublished.

157. Caere, Banditaccia Mengarelli XX 2a
Rome, Villa Giulia, no inv. no.
H. 23.8.

Complete. Flat base, ovoid body, slightly concave neck and trilobate mouth; a bar handle joining lip to shoulder.

The exterior of the lip painted. A dotted lattice pattern between two groups of horizontal lines on the neck, a frieze of four fish on the shoulder, fine lines on the body and rays rising from the base. A single vertical line on the handle. *Fig. 85, middle.*

Unpublished.

158. Caere, Bufolareccia 81, no. 1 2c
Milan, C.R.A., Inv. A 15110
H. 30.2.

Complete. Flat ring base, ovoid body, slightly concave neck with trilobate mouth; bar handle joining lip to shoulder.

158. No decoration on the interior. On the exterior, the lip painted and an undulating line between two groups of horizontal lines on the neck, tongues on the shoulder and groups of fine lines alternating with wide bands on the body of the base. *Fig. 64.*

Bibliography: Cavagnaro Vanoni 1966, p. 17.1.

159. Caere, Monte Abatone 89, no. 39 2a
 Milan, C.R.A., Inv. A 15179
 H. 14.3, D. mo. 8.0.

Complete. Flat base, ovoid body, slightly concave neck and trilobate mouth; a bar handle joining lip to shoulder.

No decoration on the interior. The exterior of the lip painted, a dotted lattice pattern encircling the neck between two groups of horizontal lines, a snake on the shoulder, fine horizontal lines on the body and two wide bands above the base.

Bibliography: Gli Etruschi 1980, p. 193.39; fig. 39.

160. Caere, Monte Abatone 297 2d
 Cerveteri, Museo Civico
 H. 24.4, D. mo. 11.1.

Restored from fragments and nearly complete. Flat base, ovoid body, slightly concave neck, trilobate mouth; bar handle joining lip to shoulder.

No decoration on the interior. On the exterior, the lip painted, a band containing butterfly pattern and groups of vertical lines on the neck between two groups of horizontal lines, pendent rays alternating with dot rosettes on the shoulder, fine lines on the body and rays alternating with dot rosettes at the base. *Fig. 65.*

Unpublished.

161. Caere, Monte Abatone 352, no. 30 2d
 Milan, C.R.A., Inv. A 14975
 H. 32.5.

Restored from fragments and nearly complete. Flat base, ovoid body, slightly concave neck with trilobate mouth and bar handle joining lip to shoulder.

The exterior of lip and neck painted solid. Pendent rays alternating with dot-rosettes on the shoulder, fine horizontal lines on the body and rays alternating with herringbone pattern at the base.

Bibliography: Gli Etruschi 1980, p. 226.82; fig. 82.

162. Caere, Monte Abatone 352, no. 31 2d
 Milan, C.R.A., Inv. A 14974
 H. 23.5.

Restored from fragments and nearly complete. Flat base, ovoid body, slightly concave neck with trilobate mouth and a bar handle joining lip to shoulder.

The exterior of the lip painted, a band containing butterfly pattern and groups of vertical lines on the neck between two groups of horizontal lines, horizontal lines on the shoulder and body and a wide solid band above the base.

Bibliography: Gli Etruschi 1980, p. 226.81; fig. 81.

163. Narce, tomb 1 2a
 Philadelphia, University Museum, Inv. MS 36-15-1
 H. 26.0.

Restored from fragments and complete. Flat base, ovoid body, slightly concave neck with trilobate mouth and a bar handle joining lip to shoulder.

The lip painted on the interior and exterior. A band of dotted lattice pattern on the neck between two groups of horizontal lines, a frieze of four herons on the shoulder, fine horizontal lines on the body and two wide bands above the base.

Fig. 66.

Bibliography: Dohan 1942, p. 55.5; pl. XXX.5.

164. Narce, contrada Morgi LXI(8) 2a
 Rome, Villa Giulia, Inv. 5015
 H. 42.0.

Restored from fragments and nearly complete. Flat base, ovoid body, slightly concave neck with trilobate mouth and a double-bar handle joining lip to shoulder.

The lip painted on interior and exterior. A dotted lattice pattern on the neck between two pairs of horizontal lines. A bird with fan-shaped tail facing two horses on the shoulder, fine horizontal lines and a band of rays on the body, more fine lines to the base.

Bibliography: Pasqui 1894, col. 529.35; fig. 142.
 Dik 1980, pl. 4.3.

165. San Giovenale, La Staffa 1 2b
 Rome, Swedish Institute - missing
 H. 33.5

Restored from fragments and nearly complete. Flat base, ovoid body, slightly conical neck with trefoil mouth and a bar handle joining lip to shoulder.

The lip painted on the interior and exterior. A zig-zag line encircles the neck between two groups of horizontal lines, a frieze of herons on the shoulder, facing left, more fine lines on the body and rays at the base.

Bibliography: Östenberg — Vessberg 1972, p. 4.3;
 fig. 5.3.

166. Veii, Macchia della Comunità 33 2b
 Rome, Villa Giulia, Inv. 38191
 H. 22.1, D. mo. 7.1.

Complete. Flat base, ovoid body, slightly concave neck, with trilobate mouth and a double-bar handle joining lip to shoulder.

The lip painted on interior and exterior. On the neck a row of pendent triangles between two groups of horizontal

166. lines, pendent hatched triangles on the shoulder and horizontal lines on the body to the base. *Fig. 67.*

Unpublished.

167. Veii, Macchia della Comunità 34 2b
Rome, Villa Giulia, Inv. 38224
H. 30.1, D. mo. 10.0.

Complete. Flat base, ovoid body, slightly concave neck with trilobate mouth and a double-bar handle joining lip to shoulder.

The lip painted on the interior and exterior. Pendent triangles on the neck between two groups of fine lines, pendent rays on the shoulder, fine lines on the body and rays around the base.

Unpublished.

168. Veii, Macchia della Comunità 34 2b
Rome, Villa Giulia, Inv. 38225
H. 28.5, D. mo. 9.0.

Complete. Flat base, ovoid body, slightly concave neck with trilobate mouth and a double-bar handle joining lip to shoulder.

The lip painted on the interior and exterior. Pendent rays on the neck between two groups of horizontal lines, pendent rays on the shoulder, fine lines on the body and rays around the base. *Fig. 68.*

Unpublished.

169. Veii, Macchia della Comunità 64 2b
Rome, Villa Giulia, Inv. 38563
H. 22.5.

Complete. Flat base, ovoid body, slightly concave neck with trilobate mouth and a double-rope handle joining lip to shoulder.

169. The lip painted on the interior and exterior. Pendent rays on the neck between two groups of horizontal lines, more horizontal lines on the shoulder and body and rays around the base.

Unpublished.

170. Veii, Vaccareccia XI 2b
Rome, Pigorini Museum, Inv. 68158
H. 16.5.

Complete. Flat base, ovoid body, slightly concave neck, with trilobate mouth and bar handle joining lip to shoulder.

The lip painted on the interior and exterior. Pendent rays encircle the neck between two groups of fine lines, pendent rays on the shoulder, fine lines on the body and two wide bands above the base.

Bibliography: Palm 1952, p. 67.4; pl. XXI.4.

171. Veii, Vaccareccia XI 2a
Rome, Pigorini Museum, Inv. 68157
H. 22.8.

Complete. Flat base, ovoid body, tall and slightly conical neck with trefoil mouth; a ribbon handle joins lip to shoulder.

A wide band painted on the exterior of the lip, a row of dotted lattice pattern between two groups of horizontal lines on the neck, a wide band on the shoulder and a meander pattern on the belly, fine lines below and two wide bands above the base. Diagonal crosses between short horizontal lines on the exterior of the handle.

Bibliography: Palm 1952, p. 67.5; pl. XXI.5.

SITULAS

172. Caere, Banditaccia Laghetto 138
 Milan, C.R.A., no inv. no.
 H. (incl. handle) 16.7.

Complete. Flat ring base, lenticular body, tall conical neck, horizontal lip and low round handle arching over the mouth.

No decoration on the interior. On the exterior, a zig-zag between fine horizontal lines on the neck and horizontal bands on the body to the base; a single stripe painted lengthwise on the handle. *Fig. 69.*

Bibliography: Cavagnaro Vanoni 1966, p. 107.1; pl. 23.1.

173. Caere, Banditaccia Laghetto 154
 Milan, C.R.A., no inv. no.
 No dimensions.

In fragments; portions of body, foot and handle. Flat ring base, lenticular body, tall conical neck; short ring handle.

No decoration on the interior. On the exterior, fine horizontal lines and a row of zig-zag on the neck, a row of dots on the shoulder, more fine lines on the body and a wide band above the base.

Bibliography: Cavagnaro Vanoni 1966, p. 115.2.

174. Caere, Banditaccia Lerici 25
 Present whereabouts unknown
 No dimensions.

Complete. Flat ring base, lenticular body, tall conical neck, horizontal lip with low round handle arching over the mouth.

No decoration on the interior. On the exterior, horizontal lines and a zig-zag on the neck and more horizontal lines on the body; a row of dots across the handle.

Bibliography: Colonna 1970, p. 657, note 2; fig. 9.4.

175. Caere, Banditaccia Mengarelli XVIII
Rome, Villa Giulia, no inv. no.
No dimensions.

Complete. Flat ring base, lenticular body, tall conical neck, horizontal lip with low round handle arching over the mouth.

No decoration on the interior. On the exterior, horizontal lines and a zig-zag on the neck, more horizontal lines on the body; a stripe painted lengthwise on the handle.

Unpublished.

176. Caere, Monte Abatone 89, no. 40
Milan, C.R.A., Inv. A 15180
H. 12.8.

Complete. Flat ring base, lenticular body, tall conical neck and horizontal lip with low round handle arching across the mouth.

No decoration on the interior. On the exterior, horizontal lines and a zig-zag on the neck, more horizontal lines on the body and hatched rays around the base; the handle painted solid.

Bibliography: Gli Etruschi 1980, p. 194.50; fig. 50.

177. Caere, Monte Abatone 89, no. 41
Milan, C.R.A., Inv. A 15181
H. 13.2.

Complete. Flat ring base, lenticular body, tall conical neck and horizontal lip with low round handle arching across the mouth.

No decoration on the interior. On the exterior, fine horizontal lines on the neck and a zig-zag, more horizontal lines on the body and hatched rays around the base; the handle painted solid.

Bibliography: Gli Etruschi 1980, p. 194.51.

178. Caere, Monte Abatone 89, no. 42
 Milan, C.R.A., Inv. 15182
 H. 12.8.

Complete. Flat ring base, lenticular body, tall conical neck and horizontal lip with a row round handle arching across the mouth.

No decoration on the interior. On the exterior, fine horizontal lines and a zig-zag on the neck, more horizontal lines on the body and hatched rays around the base. The handle painted solid.

Bibliography: Gli Etruschi 1980, p. 194.49.

179. Caere, Monte Abatone 89, no. 42bis
 Milan, C.R.A., Inv. 15206
 No dimensions.

In fragments. Flat ring base, lenticular body, tall conical neck and horizontal lip with a low ring handle arching across the mouth.

No decoration on the interior. On the exterior, fine horizontal lines and a zig-zag on the neck, more horizontal lines on the body and hatched rays around the base. The handle painted solid.

Bibliography: Gli Etruschi 1980, p. 193.48.

180. Veii, Macchia della Comunità 33
 Rome, Villa Giulia, Inv. 38193
 Pres. H. 13.0.

Nearly complete; mouth and handle lacking. Flat ring base, lenticular body, tall conical neck.

No decoration on the interior. On the exterior, horizontal lines and a row of pendent hatched triangles on the neck and more horizontal lines on the body.

Unpublished.

181. Veii, Macchia della Comunità 64
Rome, Villa Giulia, Inv. 38568
H. 15.5.

Complete. Flat ring base, lenticular body, tall conical neck and horizontal lip with a low round handle arching over the mouth.

No decoration on the interior. On the exterior, horizontal lines and a row of zig-zag on the neck, more horizontal lines on the body; a single stripe across the handle.

Unpublished.

182. Veii, Macchia della Comunità 64
Rome, Villa Giulia, Inv. 38564
H. 14.5.

Nearly complete; handle lacking. Flat ring base, lenticular body, tall conical neck and horizontal lip.

No decoration on the interior. On the exterior, fine lines and a row of herringbone pattern on the neck, more fine lines and another row of herringbone pattern on the body and wide bands above the base. *Fig. 70.*

Unpublished.

183. Veii, Quattro Fontanili CD 11.1
Civita Castellana, Archeological Museum, no inv. no.
H. 16.5.

Complete. Flat base, lenticular body, tall conical neck and everted lip with a low round handle arching across the mouth.

No decoration on the interior. On the exterior, fine horizontal lines across the neck and body and a row of vertical wavy-line groups on the shoulder.

Bibliography: QF 6, p. 123.1; fig. 36.1.

184. Unknown

Rome, Villa Giulia, Castellani Collection, Inv. 50528

No dimensions.

Complete. Flat ring base, lenticular body, tall conical neck and horizontal lip with a low ring handle arching across the mouth.

On the exterior, the surface of the lip painted, fine lines and a row of arcs on the neck, more fine lines on the body and rays around the base; three lines painted on the handle.

Bibliography: Mingazzini 1930, p. 108.327, pl. XVIII.3.

185. Unknown

Rome, Villa Giulia, Castellani Collection, no inv. no.

No dimensions.

Complete. Flat ring base, lenticular body, tall conical neck and horizontal lip with a low ring handle arching across the mouth.

On the exterior, the surface of the lip painted, fine lines and a row of arcs on the neck, a wide band on the shoulder, more fine lines on the body and rays around the base.

Bibliography: Mingazzini 1930, p. 108.328, pl. XVIII.4.

186. Unknown

Rome, Villa Giulia, Castellani Collection, no inv. no.

No dimensions.

Complete. Flat ring base, lenticular body, tall conical neck and horizontal lip with a low ring handle arching across the mouth.

On the exterior, the surface of the lip painted, fine lines and a row of zig-zag on the neck, a wide band on the shoulder, more fine lines on the body and two wide bands above the base.

Bibliography: Mingazzini 1930, p. 107.324, pl. XVIII.2.

187. Unknown

Rome, Villa Giulia, Castellani Collection, no inv. no.

No dimensions.

Complete. Flat ring base, lenticular body, tall conical neck and horizontal lip with a low ring handle arching across the mouth.

On the exterior, the surface of the lip painted, fine lines and a row of zig-zag on the neck, a wide band on the shoulder, more fine lines on the body and a wide band above the base.

Bibliography: Mingazzini 1930, p. 107.323, pl. XVIII.1.

AMPHORAS

188. Caere, Banditaccia 79, no. 3 2b
 Rome, Villa Giulia, Inv. 22341
 H. 44.3.

Complete except for the lip. Short trumpet foot, ovoid body and slightly concave neck. One vertical bar handle remains, joining lip to shoulder.

On the exterior of the neck, a lattice pattern between two groups of horizontal lines. Three herons on each side of the shoulder, each with feet with five inner markings. Fine horizontal lines on the body and rays around the base. Horizontal lines on the foot and a row of dots near the edge.

Bibliography: Ricci 1955, col. 501.3.

189. Caere, Banditaccia 79, no. 2 2b
 Rome, Villa Giulia, Inv. 22341
 H. 44.3.

Complete. Short trumpet feet, ovoid body, slightly concave neck and horizontal lip with two bar handles joining lip to shoulder.

The lip painted on the interior and exterior. On the neck, a lattice pattern between two groups of horizontal lines. Three herons on each side of the shoulder, each with feet with five inner markings. Fine horizontal lines on the body and rays around the base. Horizontal lines on the foot and a row of dots near the edge. *Fig. 71.*

Bibliography: Ricci 1955, col. 501.2; fig. 119.1.

190. Caere, Banditaccia Laghetto 64, no. 9 2b
 Milan, C.R.A., Inv. A 15176
 H. 41.2, D. mo. 19.0.

Complete. Short trumpet foot, ovoid body, cylindrical neck with horizontal lip; two vertical bar handles join lip to shoulder.

190. The lip painted on the interior and exterior. Traces of a dotted lattice pattern on the neck, decoration of the shoulder and body worn away, rays around the base and horizontal lines on the foot.

Bibliography: Cavagnaro Vanoni 1966, p. 89.9.

191. Caere, Banditaccia Laghetto 64, no. 8 2a
 Milan, C.R.A., Inv. A 17837
 H. 42.0, D. mo. 17.7.

Complete. Short trumpet foot, ovoid body, cylindrical neck with horizontal lip; two vertical bar handles join neck to shoulder.

Only a few traces of paint on the exterior; insufficient to indicate the pattern of decoration.

Bibliography: Cavagnaro Vanoni 1966, p. 89.8.

192. Caere, Banditaccia Laghetto 75, no. 1 1
 Milan, C.R.A., Inv. A 17781
 H. 33.5, D. mo. 12.2.

Complete. Flat base, ovoid body, cylindrical neck with a horizontal rib near the top, short vertical lip and vertical bar handles which join neck to shoulder.

The lip painted on the interior and exterior, a row of dots on the exterior of the rib, a row of lozenges between two groups of horizontal lines on the neck, pendent triangles on the shoulder and horizontal bands down the body to the base.

Bibliography: Cavagnaro Vanoni 1966, p. 99.1.

193. Caere, Banditaccia Laghetto 154 2a
 Milan, C.R.A., Inv. A 17913
 H. 40.0, D. mo. 16.2.

Restored from fragments and nearly complete. Short trumpet foot, ovoid body, slightly concave neck and horizontal lip; two vertical bar handles join neck to shoulder.

193. The lip painted on the interior and exterior. A dotted lattice pattern between two groups of horizontal lines on the neck and a row of dots at the base of the neck. Filled pendent triangles on the shoulder, fine lines, a row of fish on the belly, more groups of fine lines down the body and bands on the exterior of the base. A zig-zag on the exterior of each handle. *Fig. 72.*

Bibliography: Cavagnaro Vanoni 1966, p. 115.1;
pl. 33.1.

194. Caere, Banditaccia Laghetto 185, central chamber 1 or 2
Milan, C.R.A., no inv. no.
No dimensions.

In fragments; complete profile not remaining.

Neck fragments show traces of a dotted lattice pattern;
shoulder fragments show fish.

Bibliography: Cavagnaro Vanoni 1966, p. 179.1.

195. Caere, Banditaccia Lerici 25, no. 14 2a
Milan, C.R.A., Inv. A 17713
Pres. H. 36.9, D. 17.4.

Complete except for foot. Ovoid body, concave neck and horizontal lip; two vertical band handles join neck to shoulder.

The mouth painted on the interior and exterior. On the neck, a row of hatched diamonds between two pairs of horizontal lines. Pendent cross-hatched triangles and two fish on each side of the shoulder. On the body fine horizontal lines, a row of running-S pattern, more fine lines, a row of rays, more fine lines, a row of dots and more fine lines to the base.

Bibliography: Colonna 1970, p. 657, note 2.

196. Caere, Banditaccia Lerici 25 1 or 2
 Milan, C.R.A., Inv. A 17851
 No dimensions.
 In fragments; too numerous to reconstruct profile.
 Shoulder fragments show a band of herons above a row of dotted triangles.
 Bibliography: Colonna 1970, p. 657, note 2.
197. Caere, Banditaccia Lerici 25 1 or 2
 Milan, C.R.A., no inv. no.
 No dimensions.
 In fragments; too numerous to reconstruct profile.
 Body fragments show a bird with spread wings and dotted body.
 Bibliography: Colonna 1970, p. 657, note 2.
198. Caere, Banditaccia Lerici 26, no. 6 2a
 Milan, C.R.A., Inv. A 17799
 H. 42.5, D. 21.5.
 Nearly complete; foot restored. Short trumpet foot, ovoid body, cylindrical neck and horizontal lip; two vertical band handles join the neck to the shoulder.
 The mouth painted on the interior and exterior. On the neck a row of pendent hatched triangles and a row of rising hatched triangles between horizontal lines. On the shoulder groups of vertical lines below which a frieze containing eight herons, horizontal fine lines and wide bands down the remainder of the body to the base. Groups of horizontal lines on the handles.
 Bibliography: Gli Etruschi 1980, p. 249.9; fig. 9.

199. Caere, Banditaccia Mengarelli XVIII 1
 Rome, Villa Giulia, no inv. no.
 No dimensions.

In fragments; base lacking. Ovoid body, slightly concave neck with a rib at the top of the neck and a horizontal lip; two vertical bar handles join neck to shoulder.

Wide bands painted on the interior and exterior of the lip, a row of dots on the rib and alternating pendent and rising filled triangles between two groups of horizontal lines on the neck. Pendent hooks on the shoulder, groups of horizontal lines alternating with bands containing vertical wavy-line groups, a band with alternating pendent and rising filled triangles, more fine lines and rays around the base.

Fig. 73.

Unpublished.

200. Caere, Banditaccia Mengarelli XX 2a
 Rome, Villa Giulia, no inv. no.
 H. 49.0.

Restored from fragments and nearly complete. Short trumpet foot, ovoid body, slightly concave neck and horizontal lip with two vertical bar handles which join neck to the shoulder.

The lip painted on the interior and exterior. A row of hatched triangles on the neck between two groups of horizontal lines and a row of running-S pattern at the base of the neck. A frieze of herons on the shoulder, fine horizontal lines, a row of dotted triangles, a row of rising filled triangles, a wide band above the base and horizontal bands on the foot.

Fig. 74.

Unpublished.

201. Caere, Monte Abatone 297 3
 Cerveteri, Museo Civico, no inv. no.
 H. 43.8, D. mo. 18.9.

Complete. Short trumpet foot, ovoid body which merges gradually and without break into a wide conical neck with a horizontal lip. Two double-arched handles are set obliquely on the shoulder.

A wide band is painted on the interior of the neck and a zig-zag line on the surface of the lip. The underside of the lip painted and below a large figured zone extending down the neck and shoulder and onto the belly. On side A, a man and woman facing each other, the right arm of the woman reaching up to grasp the man's chin. On side B, above and below the handles, horses and other four-legged beasts. Within the arches of the handles, a triangular motif, hatched and dotted. Below the figured zone, fine horizontal lines and two wide bands above the base; fine horizontal lines on the foot.

Figs. 75, 76, 77, 78.

Bibliography: Bianchi Bandinelli 1976, fig. 176.

Cristofani 1979, p. 28; fig.

202. Ceri, Casaletti 2 2a
 Cerveteri, Museo Civico
 Pres. H. 45.3

Nearly complete; mouth entirely broken away. Short trumpet foot, ovoid body, slightly concave neck; two vertical bar handles join neck to shoulder.

On the exterior of the neck a row of pendent dotted triangles between two groups of horizontal lines on the neck, groups of vertical lines on the shoulder, a horizontal band and fine horizontal lines, a row of pendent dotted triangles, fine horizontal lines, a frieze containing six herons, more fine lines to the base and fine and wide bands on the foot. *Fig. 79.*

Bibliography: Colonna 1968, p. 268.6.

203. Narce, tomb 1 4
 Philadelphia, University Museum, M.S. 2930 (or 2730?)
 H. 47.4, D. mo. 9.25.

Complete. Short trumpet foot, tall ovoid body, slightly conical neck and broad everted lip; two ring handles on the shoulder.

Groups of parallel lines on the upper surface of the lip. The underside of the lip painted and below fine horizontal lines and a frieze of deer. Below the deer, horizontal lines and a wide band above the shoulder. Between the handles, parallel lines at each side and groups of chevrons in between. Below, more fine horizontal lines, a band of palmettes and pendent cross-hatched triangles, fine lines and two wide bands above the base. Wide bands on the foot. Short vertical lines on the exterior of the handles.

Bibliography: Dohan 1942, p. 54.3; pl. XXIX.

204. Veii, Macchia della Comunità 34 2a
 Rome, Villa Giulia, Inv. 38222
 H. 51.4, D. mo. 17.8.

Complete. Short trumpet foot, ovoid body, cylindrical neck and horizontal lip; two double-bar handles join neck to shoulder.

The lip painted on the interior and exterior. A band of pendent triangles on the neck between two groups of parallel lines, pendent triangles on the shoulder, horizontal bands, rays around the base and horizontal bands plus a wavy line on the foot. *Fig. 80.*

Unpublished.

205. Veii, Macchia della Comunità 34
 Rome, Villa Giulia, Inv. 38223
 H. 56.1, D. mo. 18.1.

2a

Complete. Short trumpet foot, ovoid body, cylindrical neck and horizontal lip; two double-bar handles join neck to shoulder.

The lip painted on the interior and exterior. A row of pendent triangles on the neck between two groups of horizontal lines, pendent triangles on the shoulder and horizontal bands beneath, rays rising from the base and horizontal bands plus a wavy line painted on the foot.

Unpublished.

STAMNOID
OLLAS

206. Caere, Banditaccia Laghetto 64, no. 10 1
 Milan, C.R.A., Inv. A 15177
 H. 16.2, D. 10.5.
 Complete. Flat base, ovoid body, horizontal lip and two ring handles set obliquely on the shoulder.
 No decoration on the interior. On the exterior the paint too worn to distinguish the decoration. *Fig. 50, right.*
 Bibliography: Cavagnaro Vanoni 1966, p. 89.10.
207. Caere, Banditaccia Laghetto 64, no. 11 1
 Milan, C.R.A., Inv. A 15178
 H. 18.2, D. mo. 14.9.
 Complete. Flat base, ovoid body, horizontal lip and two ring handles set obliquely on the shoulder.
 No decoration on the interior. On the exterior, fine horizontal lines below the lip and a running-S pattern between the handles. The decoration on the body largely vanished.
 Bibliography: Cavagnaro Vanoni 1966, p. 89.11.
208. Caere, Banditaccia Laghetto 65, no. 3 1d
 Milan, C.R.A., Inv. A 17828
 H. 14.9, D. mo. 16.0.
 Complete. Flat base, ovoid body, horizontal lip and two ring handles set obliquely on the shoulder.
 No decoration on the interior. The surface of the lip painted, fine horizontal lines below and two fish on each side in the handle zone; more horizontal lines on the body to the base. Both handles painted on the exterior.
 Bibliography: Cavagnaro Vanoni 1966, p. 91.3.
Gli Etruschi 1980, p. 259.17; fig. 17.

209. Caere, Banditaccia Laghetto 71, no. 2 1a
 Milan, C.R.A., Inv. A 17804
 H. 12.0.

Complete. Flat base, ovoid body, horizontal brim and two ring handles set obliquely on the shoulder.

No decoration on the interior. Traces of paint on the exterior, insufficient to reconstruct the decorative scheme.

Bibliography: Cavagnaro Vanoni 1966, p. 96.2; pl. 10.2.

210. Caere, Banditaccia Laghetto 75, no. 2 1a
 Milan, C.R.A., Inv. A 17780
 H. 19.5, D. mo. 12.0.

Complete. Flat base, ovoid body, horizontal brim and two ring handles set obliquely on the shoulder.

No decoration on the interior. The surface of the brim painted and fine horizontal lines below. Two herons on each side in the handle zone and fine horizontal banding down the body; an asterisk painted on the base. Both handles painted on the exterior. *Fig. 81.*

Bibliography: Cavagnaro Vanoni 1966, p. 99.2.

211. Caere, Banditaccia Laghetto 163, no. 2 1a
 Milan, C.R.A., Inv. A 17794
 H. 11.8.

Nearly complete; fragments of shoulder and brim lacking. Flat base, ovoid body, horizontal brim and two ring handles set obliquely on the shoulder.

No decoration on the interior. On the exterior, the surface of the brim painted, fine horizontal lines below, two herons facing left on each side in the handle zone, fine horizontal lines on the body and rays around the base. *Fig. 82, left.*

Bibliography: Cavagnaro Vanoni 1966, p. 118.2; pl. 42.2.

212. Caere, Banditaccia Laghetto 163, no. 3 1a
 Milan, C.R.A., Inv. A 17795
 H. 15.3, D. mo. 9.8..

Complete. Flat base, ovoid body and horizontal lip;
 two ring handles set obliquely on the shoulder.

No decoration on the interior. The surface of the lip
 painted and fine horizontal lines below. Two herons on each
 side in the handle zone, horizontal lines on the body and
 rays around the base. *Fig. 82, right.*

Bibliography: Cavagnaro Vanoni 1966, p. 118.3.

213. Caere, Banditaccia Laghetto 185, central chamber 2
 Milan, C.R.A., no inv. no.
 H. 18.0, D. mo. 19.5.

Restored from fragments and nearly complete. Flat base,
 ovoid body and vertical lip; two ring handles set obliquely
 on the shoulder.

No decoration on the interior. On the exterior, fine
 horizontal lines on the lip and a frieze of deer and lions
 between the handles. Fine horizontal lines on the body and
 bands containing vertical wavy-line groups. Rays at the base
 and a stripe across the exterior of each handle. *Fig. 83.*

Bibliography: Cavagnaro Vanoni 1966, p. 179.2.

214. Caere, Banditaccia Laghetto 185, central chamber 2
 Milan, C.R.A., no inv. no.
 H. 21.2, D. mo. 20.5.

Restored from fragments and nearly complete. Flat base,
 ovoid body and vertical lip; two ring handles set obliquely
 on the shoulder.

No decoration on the interior. On the exterior, fine
 horizontal lines on the lip and four fish on each side between
 the handles. Fine horizontal lines on the body and bands
 containing vertical wavy-line groups. Rays at the base and a
 stripe across the exterior of each handle. *Fig. 84.*

Bibliography: Cavagnaro Vanoni 1966, p. 179.4.

215. Caere, Banditaccia Laghetto 461, no. 10 1a
 Rome, Villa Giulia, no inv. no.
 H. 20.6, D. mo. 11.8.

Restored from fragments and nearly complete. Flat base, ovoid body and horizontal lip; two ring handles set obliquely on the shoulder.

No decoration on the interior. On the exterior, the surface of the lip painted, fine horizontal lines below and two herons on each side between the handles. Fine horizontal lines on the body and two wide bands above the base.

Unpublished.

216. Caere, Banditaccia Laghetto 461, no. 21e 1a
 Rome, Villa Giulia, no inv. no.
 Pres. H. 10.0.

Fragmentary; complete profile lacking. Flat base, ovoid body and one ring handle set obliquely on the shoulder.

No decoration on the interior. On the exterior, the body of one heron visible at the level of the handle, fine horizontal lines on the body, a wide band above the base and an asterisk painted on the base.

Unpublished.

217. Caere, Banditaccia Mengarelli VIII 2
 Rome, Villa Giulia, no inv. no.
 No dimensions.

Complete. Flat base, ovoid body and vertical lip; two ring handles set obliquely on the shoulder.

No decoration on the interior. On the exterior, the lip painted, a wide band on the upper shoulder and a running-S pattern between the handles. More wide bands down the body to the base. Both handles painted on the exterior. *Fig. 47, right.*

Unpublished.

218. Caere, Banditaccia Mengarelli XI 1c
 Rome, Villa Giulia, no inv. no.
 H. 19.0, D. mo. 10.0.

Complete except for one handle. Flat base, ovoid body and horizontal lip; two ring handles set obliquely on the shoulder.

No decoration on the interior. The upper surface of the lip painted, fine horizontal lines and a row of dots on the upper shoulder and a wavy line between the handles. Horizontal bands down the body to the base. *Fig. 85, left.*

Unpublished.

219. Caere, Banditaccia Mengarelli XI 3
 Rome, Villa Giulia, no inv. no.
 H. 20.0, D. mo. 12.5.

Complete. Flat ring base, globular body and everted lip; two ring handles set horizontally at the middle of the belly.

The exterior of the lip painted, a fine line, a row of X's on the shoulder and a wide band below. A wavy line between the handles and alternating fine and wide bands to the base. *Fig. 85, right.*

Unpublished.

220. Caere, Banditaccia Mengarelli XVIII 1a
 Rome, Villa Giulia, no inv. no.
 No dimensions.

In fragments. Flat base, ovoid body and horizontal lip; ring handles set obliquely on the shoulder.

No decoration on the interior. The surface of the lip painted, fine horizontal lines below and herons on both sides between the handles. Fine horizontal lines on the body and a wide band above the base.

Unpublished.

221. Caere, Banditaccia Mengarelli XVIII 1d
 Rome, Villa Giulia, no inv. no.
 No dimensions.
 A few body fragments only.
 Traces of horizontal lines and a row of fish on the exterior.
 Unpublished.
222. Caere, Banditaccia Mengarelli XX 1d
 Rome, Villa Giulia, no inv. no.
 H. 19.3, D. mo. 10.5.
 Complete. Flat base, ovoid body and horizontal lip;
 two ring handles set obliquely on the shoulder.
 No decoration on the interior. On the exterior, the surface of the lip painted, fine horizontal lines below, two fish on each side between the handles, fine horizontal lines below and three wide bands above the base. *Fig. 86, right.*
 Unpublished.
223. Caere, Monte Abatone 89, no. 36 1f
 Milan, C.R.A., Inv. A 15183
 H. 19.8, D. mo. 19.3.
 Complete. Flat base, ovoid body and horizontal lip;
 two ring handles set obliquely on the shoulder.
 No decoration on the interior. On the exterior, the surface of the lip painted, a butterfly pattern alternating with a vertical wavy line between the handles and horizontal bands down the body to the base.
 Bibliography: Gli Etruschi 1980, p. 193.43; fig. 43.

224. Caere, Monte Abatone 89, no. 35 1f
 Milan, C.R.A., Inv. A 15186
 H. 22.5, D. mo. 20.6.

Complete. Flat base, ovoid body and horizontal lip;
 two ring handles set obliquely on the shoulder.

No decoration on the interior. On the exterior, the
 surface of the lip painted, a butterfly pattern alternating
 with a vertical wavy line between the handles and horizontal
 bands down the body to the base. Both handles painted on
 the exterior.

Bibliography: Gli Etruschi 1980, p. 193.46.

225. Caere, Monte Abatone 89, no. 34 1c
 Milan, C.R.A., Inv. A 15188
 H. 21.2, D. mo. 19.2

Complete. Flat base, ovoid body and horizontal lip;
 two ring handles set obliquely on the shoulder.

No decoration on the interior. On the exterior, the
 surface of the brim painted, fine horizontal lines and a row
 of dots on the upper shoulder and a wavy line on each side
 between the handles. Wide horizontal bands on the body and
 on the exterior of both handles.

Bibliography: Gli Etruschi 1980, p. 193.42.

226. Caere, Monte Abatone 89, no. 37 1c
 Milan, C.R.A., Inv. A 15184
 H. 12.9, D. 12.6.

Complete. Flat base, ovoid body and horizontal lip;
 two ring handles set obliquely on the shoulder.

No decoration on the interior. On the exterior, the
 surface of the brim painted, a wavy line on each side between
 the handles and horizontal bands down the body to the base.
 The exterior of both handles painted.

Bibliography: Gli Etruschi 1980, p. 193.44.

227. Caere, Monte Abatone 89, no. 38 1c
 Milan, C.R.A., Inv. A 15185
 H. 12.3, D. mo. 13.9.

Complete. Flat base, globular body and horizontal lip;
 two ring handles set obliquely on the shoulder.

No decoration on the interior. On the exterior, the
 surface of the brim painted, a wavy line on each side between
 the handles and horizontal bands down the body to the base.
 Both handles painted on the exterior.

Bibliography: Gli Etruschi 1980, p. 193.45; fig. 45.

228. Caere, Monte Abatone 89, no. 33 1c
 Milan, C.R.A., Inv. A 15187
 H. 22.2, D. mo. 20.4.

Complete. Flat base, ovoid body and horizontal lip;
 two ring handles set obliquely on the shoulder.

No decoration on the interior. On the exterior, the
 surface of the lip painted, fine horizontal lines below and
 a wavy line on each side between the handles. Fine horizontal
 lines on the body and a wide band above the base. Both
 handles painted on the exterior.

Bibliography: Gli Etruschi 1980, p. 193.47.

229. Caere, Monte Abatone 297 1c
 Cerveteri, Museo Civico
 H. 16.7, D. mo. 10.5.

Complete. Flat base, ovoid body and horizontal lip;
 two ring handles set obliquely on the shoulder.

No decoration on the interior. On the exterior, the
 surface of the lip painted, two wavy lines entwined between
 the handles, alternating groups of fine lines and wide bands
 on the body to the base. Both handles painted on the exterior.
Fig. 87.

Unpublished.

230. Caere, Monte Abatone 410 1a
Cerveteri, Museo Civico, no inv. no.
H. 13.5, D. mo. 10.2.

Complete. Flat base, ovoid body and horizontal lip;
two ring handles set obliquely against the shoulder.

No decoration on the interior. On the exterior, the
surface of the lip painted, fine horizontal lines below and two
herons facing left on each side between the handles. Fine
horizontal lines on the body and rays around the base. Both
handles painted on the exterior.

Unpublished.

231. "Caere"
Paris, Louvre Museum, Inv. D 87
H. 26.0.

Complete. Flat base, ovoid body and horizontal lip;
two ring handles set obliquely on the shoulder.

No decoration on the interior. On the exterior, the
surface of the lip painted, fine horizontal lines below and two
herons on each side between the handles. Fine horizontal
lines on the body and two wide bands above the base.

Bibliography: Pottier 1897, p. 38.D 87; pl. 31.D 87.

232. Castel di Decima, tomb III 1a
Rome, Ostia Superintendency Store, Inv. 30109
H. 18.7, D. mo. 11.7.

Restored from fragments and nearly complete. Flat base,
ovoid body and horizontal lip; two ring handles set obliquely
on the shoulder.

No decoration on the interior. On the exterior, the
surface of the lip painted, fine horizontal lines below and two
herons on each side between the handles. More horizontal bands
on the body to the base. *Figs. 88, 89.*

Bibliography: Zevi 1976b, p. 274.11.

Zevi-Bedini 1973, pl. VIII.

233. Marino, Riserva del Truglio 19 1a
 Rome, Pigorini Museum, Inv. 87576
 H. 12.0, D. mo. 8.5.

Complete. Flat base, ovoid body and horizontal lip;
 two ring handles set obliquely on the shoulder.

No decoration on the interior. On the exterior, the
 surface of the lip painted, horizontal lines below, two herons
 on each side between the handles, framed by a lattice pattern.
 Below the herons, fine lines and wide bands to the base. Both
 handles painted on the exterior.

Bibliography: Antonielli 1924, p. 464.5; fig. 18.
 Gierow 1964, p. 179; fig. 105.

234. Narce, Monte Cerreto LI(35) 1a
 Civita Castellana, Archaeological Museum, no inv. no.
 H. 24.0.

Complete. Flat base, ovoid body and horizontal lip;
 two ring handles set obliquely on the shoulder.

No decoration on the interior. On the exterior, the
 surface of the lip painted and fine horizontal lines below.
 Two large herons on each side between the handles and bands
 down the remainder of the body.

Bibliography: Pasqui 1894, col. 509.34.

235. Pontecagnano, tomb XXII(605) 1a
 Pontecagnano, Museo dell'Agro Picentine, Inv. 14736
 H. 15.9, D. mo. 11.3.

Complete. Flat base, ovoid body and horizontal lip;
 two ring handles set obliquely on the shoulder.

No decoration on the interior. On the exterior, the
 surface of the lip painted, fine horizontal lines below and two
 herons on each side between the handles. Fine horizontal
 lines on the body and two wide bands above the base. A stripe
 across the exterior of each handle and a painted double arch
 above.

Bibliography: D'Agostino 1968, p. 164.29; fig. 50.29.

236. San Giuliano, Chiusa del Cima, tomba a fossa 3
Barbarano Romano, Antiquarium, Inv. 75868
No dimensions.

Complete. Short trumpet foot, globular body, everted lip and two ring handles set against the midpoint of the belly.

On the exterior, the underside of the lip painted and three fine horizontal lines below. A frieze of ten herons on the shoulder and a band of running-S pattern below between two fine lines. A band of hatched triangles between the handles and the same, alternating with groups of six fine lines, to the base. A row of dots above the base. The exterior of the base and of the handles painted solid. *Fig. 90.*

Unpublished.

237. Veii, contrada Casalaccio III 1e
Rome, Villa Giulia, no inv. no.
H. 15.5, D. mo. 10.0.

Complete. Flat base, ovoid body and horizontal lip; two ring handles set obliquely on the shoulder.

No decoration on the interior. On the exterior, the surface of the lip painted, fine lines below and a band of running-S pattern between the handles. More fine lines and wide bands on the body to the base. *Fig. 91.*

Bibliography: Vighi 1935, p. 49.25; pl. I.3.

238. Veii, contrada Casalaccio III 1a
Rome, Villa Giulia, no inv. no.
H. 14.5, D. mo. 10.0.

Complete. Flat base, ovoid body and horizontal lip; two ring handles set obliquely on the shoulder.

No decoration on the interior. The surface of the lip painted and fine horizontal lines below. Two herons on each side between the handles, fine lines below and two wide bands above the base. The exterior of both handles painted solid.

Bibliography: Vighi 1935, p. 49.26; pl. 1.3.

239. Veii, Macchia della Comunità IV 2
Rome, Villa Giulia, Inv. 58653
H. 18.5, D. mo. 8.5.

Complete. Flat base, ovoid body and vertical lip; two ring handles set obliquely on the shoulder.

No decoration on the interior. On the exterior, the lip painted, fine horizontal lines below and two herons on each side between the handles. Fine horizontal lines on the body, a wide band at the middle of the belly and above the base. Short vertical lines across the exterior of each handle.

Fig. 92.

Bibliography: Adriani 1930, p. 51.6; pl. Ie.

240. Veii, Macchia della Comunità 64 1a
Rome, Villa Giulia, Inv. 38555
H. 20.5. D. mo. 12.0.

Complete. Flat base, ovoid body and horizontal lip; two ring handles set obliquely on the shoulder.

No decoration on the interior. On the exterior, the surface of the lip painted, fine horizontal lines, two herons on each side between the handles. Fine horizontal lines on the body and two wide bands above the base. Both handles painted on the exterior. *Fig. 93, right.*

Unpublished.

241. Veii, Macchia della Comunità 64 1b
Rome, Villa Giulia, Inv. 38558
H. 16.5, D. mo. 11.2.

Complete. Flat base, ovoid body and horizontal lip;
two ring handles set obliquely on the shoulder.

No decoration on the interior. On the exterior, the surface of the lip painted, fine lines below and two herons, each with its head turned backwards, on each side between the handles. More fine lines and wide bands on the body to the base. *Fig. 93, left.*

Unpublished.

242. Veii, Riserva del Bagno IV 2
Rome, Villa Giulia, no inv. no.
H. 36.5. D. mo. 16.0.

Restored from fragments and nearly complete. Flat base, ovoid body and vertical lip with a rib encircling the base of the lip; two ring handles set obliquely against the midpoint of the belly.

The lip painted on the interior and exterior. A wavy line at the base of the lip and a wide band across and below the rib. A frieze of deer on the shoulder and cross-hatched lozenges in the spaces between their legs. A dotted lattice pattern between the handles and an upside down frieze of herons below, each bird with a cross-hatched lozenge below the arch of its tail. Two band containing parallel vertical lines alternating with cross-hatched lozenges and more horizontal lines and bands to the base. An asterisk painted on the base and groups of parallel vertical lines on the exterior of each handle. *Fig. 94.*

Bibliography: De Agostino 1963, p. 220; pl. LXXXVII.1.

- | | | |
|------|---------------------------------|---|
| 243. | Veii, Riserva del Bagno IV | 2 |
| | Rome, Villa Giulia, no inv. no. | |
| | Pres. H. 28.0. | |

Fragments of the body and base only. Flat base and ovoid body.

No decoration on the interior. A frieze of herons, each with a cross-hatched lozenge above its tail, fine lines, a band of cross-hatched lozenges alternating with groups of vertical lines, more fine lines, a band of vertical line groups, more fine lines and wide bands above the base. *Fig. 95.*

Bibliography: De Agostino 1964, fig. without no.

- | | | |
|------|---------------------------------|---|
| 244. | Veii, Riserva del Bagno IV | 2 |
| | Rome, Villa Giulia, no inv. no. | |
| | No dimensions. | |

Body fragments only.

Two bands of decoration remain on the exterior, probably belonging to the shoulder and upper body. In each register a long-legged heron stands between pendent and rising cross-hatched triangles. *Fig. 96.*

Bibliography: De Agostino 1964, fig. without no.

245. Veii, Vaccareccia XI 2
 Rome, Pigorini Museum, Inv. 68162
 H. 21.1, D. mo. 12.0.

Complete. Flat base, ovoid body and vertical rim; two ring handles set obliquely on the belly.

No decoration on the interior. On the exterior, two horizontal bands on the lip, fine lines below, two herons on each side on the shoulder. Groups of vertical lines alternating with groups of chevrons on each side between the handles, fine horizontal lines on the body and two wide bands above the base. Short vertical lines on the exterior of the handles.

Bibliography: Palm 1952, p. 67.6; pl. XXI.6.

- | | | |
|------|-------------------------------------|----|
| 246. | Unknown | 1a |
| | London, British Museum 1921.11-29.1 | |
| | H. 20.3, D. mo. 10.7. | |

Complete. Flat base, ovoid body and horizontal lip;
two ring handles set obliquely on the shoulder.

No decoration on the interior. On the exterior, the surface of the lip painted, fine horizontal lines below and two herons on each side between the handles. Fine horizontal lines on the body and two wide bands above the base. *Fig. 97.*

Unpublished.

LIDS

247. Caere, Banditaccia Laghetto 185, central chamber 2
 Milan, C.R.A., no inv. no.
 H. 9.1, D. 21.2.

Restored from fragments and nearly complete. Short convex rim, low conical roof and cylindrical handle topped by a flat disc.

No decoration on the interior. Fine horizontal lines on the exterior of the rim and a band of deer and lions on the roof above which fine lines, a band containing vertical wavy-line groups and rays radiating around the handle. Bands on the handle and a star on the upper surface of the disc.

Fig. 82.

Bibliography: Cavagnaro Vanoni 1966, p. 179.3.

248. Caere, Banditaccia Laghetto 185, central chamber 2
 Milan, C.R.A., no inv. no.
 H. 11.8, D. mo. 21.1.

Restored from fragments and nearly complete. Short convex rim, low conical roof and cylindrical handle topped by a flat disc.

No decoration on the interior. Fine horizontal lines on the exterior of the rim. On the roof a band of vertical wavy-line groups, fine lines, a frieze of eleven herons, each with an asterisk under its tail, a band of zig-zag, more fine lines, rays around the handle, bands on the handle and a star on the upper surface of the disc. *Fig. 83.*

Bibliography: Cavagnaro Vanoni 1966, p. 179.5

249. Caere, Banditaccia Laghetto 226 1
 Milan, C.R.A., Inv. A 15174
 H. 4.3, D. 8.8.

Complete. A wide conical roof with a vertical flange on the inside near the edge. A small trunco-conical handle on top.

249. No decoration on the interior. On the exterior, concentric bands.

Bibliography: Cavagnaro Vanoni 1966, p. 195.7; pl. 17.7.

250. Caere, Banditaccia Mengarelli IIIa 2
Rome, Villa Giulia, no inv. no.
D. 17.0

Complete except for the handle. Short vertical rim and low conical roof.

No decoration on the interior. On the exterior, fine horizontal lines on the rim, alternating groups of fine lines and bands containing vertical wavy-line groups on the roof to the handle scar. *Fig. 98.*

Unpublished.

251. Caere, Banditaccia Mengarelli IIIa 2
Rome, Villa Giulia, no inv. no.
D. 13.5.

Complete except for the handle. Short vertical rim and low conical roof.

No decoration on the interior. On the exterior, fine horizontal lines on the rim, alternating groups of fine lines and bands containing vertical wavy-line groups on the roof to the handle scar.

Unpublished.

252. Veii, contrada Casalaccio III 1
Rome, Villa Giulia, no inv. no.
D. 12.5.

Complete. A low conical roof with a vertical flange on the interior near the edge. A short cylindrical handle on top.

No decoration on the interior. On the exterior, concentric bands.

Bibliography: Vighi 1935, p. 49.27; pl. 1.3.

CATALOGUE: APPENDIX A, Plate Fragments from Pithekoussai

A.1 Pithekoussai, Scarico Gosetti

Ischia, Villa Arbusto store, Inv. 169527

Maximum dimension 12.5.

Fragment of the rim and body of a plate. Shallow conical bowl with horizontal brim.

Wide bands alternating with groups of fine lines on the interior; groups of parallel lines alternating with asterisks on the brim. On the exterior, the underside of the brim painted and overpainted with a white zig-zag. On the bowl, fine lines, a frieze containing herons each with hatched bodies and raised wing; a hatched triangle and a short arrow underneath the arch of the tail of the bird. *Figs. 99, 101.*

Unpublished

A.2 Pithekoussai, Scarico Gosetti

Ischia, Villa Arbusto store, Inv. 169528 a&b

Maximum dimension 3.2 and 4.8.

Two fragments of the body of a plate.

Wide bands alternating with groups of fine lines on the interior. On the exterior, a frieze containing herons with hatched bodies and raised wing, between two groups of fine lines. *Fig. 100, top-right.*

Unpublished.

A.3 Pithekoussai, Mazzola

Ischia, Villa Arbusto store

Maximum dimension 10.3, 6.3 and 4.2.

Three fragments of the body and base. Flat base and shallow conical bowl.

(Interior decoration not illustrated.) On the exterior, a frieze of herons each with hatched body and raised wing and with a hatched triangle under the arch of the tail and fine lines to the base; a row of dot-filled circles and concentric circles on the base. *Fig. 102.*

Unpublished.

- A.4 Pithekoussai, Scarico Gosetti
 Ischia, Villa Arbusto store, Inv. 169531 a&b
 Maximum dimension 9.2 and 5.0.

Fragment of the rim and body. Shallow bowl and horizontal brim; a hole below the brim.

Painted solid on the interior and the surface of the brim reserved. On the exterior, the underside of the brim painted, a row of dots, fine lines, a frieze containing herons one with a crescent and dot above its back and the other with a swastika beneath its tail, and more fine lines above. *Figs. 103, 104.*

Unpublished.

- A.5 Pithekoussai, Scarico Gosetti
 Ischia, Villa Arbusto store, Inv. 169535
 Maximum dimension 7.5.

Body fragment.

Wide bands on the interior. On the exterior, fine lines above and below a band containing the forepart of the body of one heron and the tail of another. *Fig. 100, top-left.*

Unpublished.

- A.6 Pithekoussai, Scarico Gosetti
 Ischia, Villa Arbusto store, Inv. 169536 a&b
 Est. D. 26.0.

In fragments; about three-quarters preserved. Flat ring base, shallow bowl and horizontal brim.

Wide bands alternating with groups of fine concentric lines on the interior; groups of parallel lines on the brim. On the exterior a running-S pattern on the underside of the brim, bands of vertical wavy-line groups alternating with fine lines; wide bands near the base and concentric circles inside the base. *Fig. 105.*

Unpublished.

- A.7 Pithekoussai, Scarico Gosetti
 Ischia, Villa Arbusto store, Inv. 169529
 Maximum dimension 8.6.

Fragment of the brim and body.

The interior painted solid and the upper surface of the brim painted with a design which is difficult to distinguish. On the exterior, fine lines above the brim and a band which shows the head of a fish, two dot-filled circles and a diagonal line (the tail of another fish?). *Fig. 100, bottom-left.*

Unpublished.

- A.8 Pithekoussai, Scarico Gosetti
 Ischia, Villa Arbusto store, Inv. 169530
 Maximum dimension 4.7.

Fragment of the body.

On the interior fine lines and a wide band. On the exterior, portion of the body of a snake, overpainted with white dots. Beneath the curve of the snake, a diamond overpainted with a white diagonal cross and a dot-filled circle. *Fig. 100, bottom-right.*

Unpublished.

PART TWO

CHAPTER I: Typology

Ten shapes are discussed in the typology: plates, bowls, goblets, craters, dippers, oinochoai, situlas, amphoras, stamnoid ollas and lids. Where a shape shows significant variation it is designated with arabic numerals. Within each type the examples (taken from the catalogue, PART ONE) are grouped according to decoration. Here it is the combination of motifs which is important; discussion of the individual motifs is included in PART TWO, Chapter II: Decoration. The discussion of each shape includes a list of the examples found in the catalogue, a short description of the characteristics of the decorative groups within each type, and a consideration of the probable origin of each shape.

PLATES

Type 1a

- 1) Caere, Banditaccia Mengarelli IX (cat. 28, *Figs. 10, 11*)
- 2) Cери, Casaletti 2 (cat. 56, *Figs. 24, 25*)
- 3) Rome, Villa Giulia, Castellani Collection (cat. 88, *Figs. 38, 39*)
- 4) Veii, Quattro Fontanili Xa (cat. 82)

Type 1b

- 5) Blera, Tumulus I: B-16 (cat. 1)
- 6) Caere, Banditaccia 11, right chamber (cat. 3)
- 7) Caere, Banditaccia 79 (cat. 4, *Fig. 1*)
- 8) Caere, Banditaccia 304 (cat. 5, *Fig. 2*)
- 9) Caere, Banditaccia Laghetto 65 (cat. 9)
- 10) Caere, Banditaccia Laghetto 139 (cat. 12, *Fig. 4*)
- 11) Caere, Banditaccia Laghetto 150 (cat. 13)
- 12) Caere, Banditaccia Laghetto 185 (cat. 15, *Fig. 6*)
- 13) Caere, Banditaccia Laghetto 417 (cat. 18)
- 14) Caere, Banditaccia Laghetto 461 (cat. 19)
- 15) Caere, Banditaccia Laghetto 461 (cat. 20)
- 16) Caere, Banditaccia Mengarelli IIIa (cat. 23, *Fig. 8*)
- 17) Caere, Banditaccia Mengarelli IIIb (cat. 26)
- 18) Caere, Bufolareccia 60 (cat. 34)
- 19) Caere, Bufolareccia 60 (cat. 35)
- 20) Caere, Monte Abatone 352 (cat. 40)
- 21) Caere, Monte Abatone 352 (cat. 41)
- 22) Caere, Monte Abatone 410 (cat. 42, *Fig. 18*)
- 23) Caere, Sorbo 20 (cat. 45)
- 24) Caere, Sorbo 21 (cat. 46)
- 25) Caere, Sorbo Giulimondi tomb (cat. 47)
- 26) Caere, Sorbo Giulimondi tomb (cat. 48)
- 27) Caere, Sorbo Giulimondi tomb (cat. 50)
- 28) Cери, Casaletti 1 (cat. 55, *Fig. 23*)
- 29) Cери, Casaletti 2 (cat. 57, *Fig. 26*)
- 30) Cери, Casaletti 2 (cat. 58, *Fig. 27*)
- 31) Narce, contrada Morgi LXI (8) (cat. 66)
- 32) San Giovenale, Castellina Camerata 1 (cat. 74)

Type 1b

- 33) San Giovenale, Grotte Tufarina 1 (cat. 75)
- 34) Santa Marinella, "La Castellina" (cat. 76)
- 35) Veii, Macchia della Comunità 26 (cat. 78, *Fig. 31*)
- 36) Veii, Macchia della Comunità 33 (cat. 79, *Fig. 32*)
- 37) Veii, Macchia della Comunità 34 (cat. 80, *Fig. 33*)
- 38) Unknown, Amsterdam, Allard Pierson Museum (cat. 83)
- 39) Unknown, Stockholm, Medelhavsmuseet (cat. 90)

- 40) Caere, Banditaccia Mengarelli IIIa (cat. 24, *Fig. 9*)
- 41) Caere, Banditaccia Mengarelli IIIa (cat. 25)
- 42) Caere, Via Manganello 18 (cat. 52, *Fig. 20*)

Type 1c

- 43) Caere, Banditaccia Mengarelli VIII (cat. 27)
- 44) Caere, Banditaccia Mengarelli XI (cat. 29, *Fig. 12*)
- 45) Caere, Monte Abatone 89 (cat. 37)
- 46) Caere, Monte Abatone 297 (cat. 38, *Figs 16, 17*)
- 47) Caere, Sorbo, Giulimondi tomb (cat. 49)
- 48) Narce, tomb I (cat. 63)
- 49) Narce, tomb 1 (cat. 64)

- 50) Caere, Banditaccia Laghetto 226 (cat. 17)
- 51) Caere, Monte Abatone 304 (cat. 39)
- 52) Caere, Via Manganello 18 (cat. 53, *Fig. 21*)
- 53) Unknown, Oxford, Ashmolean Museum 1971.926 (cat. 85, *Fig. 35*)
- 54) Unknown, Rome, Villa Giulia, Castellani Collection (cat. 87, *Fig. 37*)
- 55) Unknown, Rome, Villa Giulia, Castellani Collection (cat. 89, *Fig. 40*)

Type 1c

- 56) Blera, Pian del Vescovo 3 (cat. 2)
- 57) Caere, Banditaccia Laghetto 64 (cat. 7, *Fig. 3*)
- 58) Caere, Monte Abatone 4, central chamber (cat. 36)
- 59) Caere, Via Manganello 18 (cat. 54, *Fig. 22*)
- 60) Monterano, "Bandita" area (cat. 62)
- 61) Unknown, Ischia, private collection (cat. 84)
- 62) Unknown, Rome, Villa Giulia, Castellani Collection (cat. 86, *Fig. 36*)

- 63) Narce, contrada Morgi LIX (cat. 65)
- 64) Narce, contrada Morgi LXI (cat. 67)
- 65) Narce, contrada Morgi LXI (cat. 68)
- 66) Narce, contrada Morgi LXI (cat. 69)
- 67) Narce, contrada Mrogi LXI (cat. 70)
- 68) Narce, Monte Cerreto LI (cat. 73)
- 69) Veii, Macchia della Comunità 64 (cat. 81, *Fig. 34*)

- 70) Narce, contrada Morgi LXI (cat. 71)
- 71) Narce, contrada Morgi LXI (cat. 72)

Type 1d

- 72) Elorus, sporadic near the city wall (cat. 59, *Figs. 28, 29*)
- 73) Elorus, sporadic near the city wall (cat. 60, *Figs. 28, 29*)
- 74) Gela, Orsi excavations (cat. 61)
- 75) Syracuse, Ortygia (cat. 77, *Fig. 30*)

Type 1e

- 76) Caere, Banditaccia Laghetto 154 (cat. 14, *Fig. 5*)

The plate, type 1, has a flat base, shallow conical bowl and horizontal brim. Ricci lists this as shape 184 in his catalogue of tomb groups from the Banditaccia cemetery at Caere (Ricci 1955, pl. 4). Usually there are two holes in the bowl just below the brim. The shape is often warped, presumably from firing, and this produces minor variations in dimensions for a single piece. The maximum dimension has been taken in each case. The above list is arranged in five groups (1a-e) on the basis of interior and exterior decoration.

The distinctive characteristic of group 1a is the interior which is painted entirely except for a reserved band at mid-basin. On the exterior there is an asterisk on the base, and on the body fine lines and a frieze of herons whose heads have short bills. No. 1 is the only example which shows a bird with raised wing.

Group 1b differs from group 1a with regard to the interior, which here is painted with three wide concentric bands. The exterior decoration is like that of group 1a, with an asterisk on the base and fine lines and a frieze of herons on the body. Nos. 40 and 41 substitute a frieze of fish for the herons and no. 42 carries palmettes in place of the herons.

Group 1c, like group 1b, has wide concentric bands painted on the interior but on the exterior there are concentric circles in place of the asterisk on the base. Nos. 43-49 have fine lines and herons on the exterior of the bowl; nos. 50-55 have the same, plus one row of dots near the brim and another near the base. A frieze of wavy-line groups lies between the brim and the heron frieze of nos. 56-62. Nos. 63-69 carry a frieze of herons, each with its head turned backwards. Nos. 70 and 71 substitute a band of cross-hatched triangles in the place of the herons.

Group 1d differs from the foregoing groups with respect to the interior, where it has narrow concentric bands and a row of dots on the surface of the brim. On the exterior, like nos. 50-55 of group 1c there are fine lines, a row of dots, a frieze of herons, more fine lines and another row of dots. No base fragments of this type are preserved.

The single example of group 1e carries wide concentric bands on the interior, fine concentric lines and a double row of dots on the exterior, and concentric circles on the base.

The subgeometric plate of type 1 probably derives ultimately from the Phoenician red-slip plate widely distributed in the western Mediterranean during the eighth century B.C. (Schubart 1976, p. 179ff) and immediately from painted plates of the Late Geometric style found at Pithekoussai. Examples of the red-slip plates have recently been published from Pithekoussai, Syracuse and Messina (Pithekoussai: Buchner 1978, p. 140; Syracuse: Pelagatti 1978, p. 130; Messina: Bacci 1978, p. 100); the common features are a narrow base and broad shallow basin which rises gently to the horizontal brim. This is easily distinguished from protocorinthian plates which have a broad flat base joined directly to an oblique rim (Callipolitis-Feytmans 1962, figs 10-12), and from the rare Greek Geometric plates which generally have a flat base, rounded basin and horizontal ring handles (Kübler 1954, pls 101-104; Brann 1962, pl. 7.113, 114, 115; Young 1939, figs 18, 67, 80; three examples of this shape are known from Etruria, one from Tarquinia: Hencken 1968, fig. 193, and two from Veii, Quattro Fontanili: QF 3, p. 170.58, fig. 49.58; *ibid.*, p. 254.11, fig. 101.11).

Buchner has suggested that the fragments of red-slip plates found in the Scarico Gosetti at Pithekoussai are the "progenitors" of

the heron plates found in southern Etruria (Ridgway 1982, p. 7) and fragments of painted plates decorated with birds related to ours (see Catalogue: Appendix A, and below, Decoration: HERONS for description and discussion) also found in the Scarico Gosetti provide further support for his argument. Aside from these fragments, however, painted plates are rare at Pithekoussai. Five tomb groups from the Valle San Montano cemetery yielded a total of twenty-three plates; only four are described as of local production and the remaining nineteen are listed as "fabbrica incerta" (Ridgway 1976, p. 18). The plate from Pithekoussai, tomb 590 has close parallels for shape and decoration at Tarquinia (Canciani 1974, pl. 41.1-4) and Caere (Banditaccia Laghetto 510, an unpublished fossa grave excavated by the Lerici Foundation) and the plate from Pithekoussai, tomb 258 has close parallels at Tarquinia (Iacopi 1956, pl. 2.2) and Poggio Buco (Bartoloni 1972, p. 158.7,8; pl. CIII.a-d). Eleven of the nineteen plates from Pithekoussai, tomb 137 (of "fabbrica incerta") have a ring (instead of flat) base and holes in the brim rather than below; the remaining eight plates show a profile very like plates of our type 2 but instead of the ring base found in southern Etruria these plates have a flat base with concentric grooves (a peculiarity which occurs only twice among the plates in our catalogue, nos. 48 and 49, both from Narce, tomb I).

By contrast, plates are relatively numerous in contexts of Facies II character at Veii and Narce. In addition to the plates of Late Geometric shape just noted, there are footed plates either of painted clay or of bronze (painted: QF1, p. 260.d,e, fig. 120; QF 2, p. 191.b, fig. 93; QF 3, p. 244.2, fig. 96.2; QF 3, p. 254.5,6, fig. 102; QF 4, p. 297.10, fig. 71; Dohan 1942, p. 30.3, pl. XV.3; Davison 1972, p. 78.7,8, pl. XXIV.7,8. Bronze: QF3, p. 238.16, fig. 93) and

the profile of the basin and brim is very similar to ours. Most of these come from fossa graves of Veii II B/3 character, datable to the second half of the eighth century (Close-Brooks 1967, p. 329), although recently one of the graves (QF 4, p. 296ff., AA 1) has been noted as characteristic of Tarquinia IIA and dated to the first half of the eighth century, by Bianco Peroni (Bianco Peroni 1979, p. 130, no. 771).

Type 2

- 1) Caere, Banditaccia Laghetto 71 (cat. 10)
- 2) Caere, Banditaccia Laghetto 75 (cat. 11)
- 3) Caere, Banditaccia Laghetto 185, central chamber (cat. 16, *Fig. 7*)
- 4) Caere, Banditaccia Laghetto 461 (cat. 21)
- 5) Caere, Banditaccia Laghetto 461 (cat. 22)
- 6) Caere, Banditaccia Laghetto XVIII (cat. 31)
- 7) Caere, Bufolareccia 60 (cat. 33)
- 8) Caere, Monte Abatone 410 (cat. 43, *Fig. 19*)
- 9) Caere, Monte Abatone 410 (cat. 44)

Type 2b

- 10) Caere, Banditaccia Laghetto 64 (cat. 6)
- 11) Caere, Banditaccia Mangarelli XI (cat. 30, *Figs. 13, 14*)
- 12) Caere, Banditaccia Mengarelli XX (cat. 32, *Fig. 15*)
- 13) Caere, Sorbo Giulimondi tomb (cat. 51)

Type 2c

- 14) Caere, Banditaccia Laghetto 65 (cat. 8)

The plate, type 2 has a flat ring base, shallow conical bowl with carination and a broad everted brim. Ricci illustrates it as shape 185 (Ricci 1955, pl. H). Like the plates of groups 1b and 1c, the interior is decorated with wide concentric bands. The exterior carries fine lines; group 2a adds a row of dots below the carination while group 2b inserts bands of vertical wavy-line groups between the fine lines and group 2c shows a band of hatched triangles on the bowl.

The subgeometric plate, type 2, is probably Phoenician in origin also. Fragments of Phoenician red-slip carinated bowls from the Scarico Gosetti probably provide the prototype.

BOWLS

Type 1

- 1) Caere, Monte Abatone 410 (cat. 104, *Fig. 43*)
- 2) San Giovenale, Castellina Camerata 1 (cat. 105)
- 3) Veii, contrada Casalaccio III (cat. 106)
- 4) Veii, contrada Casalaccio III (cat. 107)
- 5) Veii, Macchia della Comunita IV (cat. 108)
- 6) Veii, Macchia della Comunita 33 (cat. 109, *Fig. 46*)

The bowl, type 1, has a flat base, shallow basin with carinated shoulder, vertical neck and horizontal brim. One example (no. 5) has a flat ring base. Ricci lists this as shape 186 (Ricci 1955, pl. H) and it frequently occurs in association with stamnoid ollas, for which it may have served as a lid.

Bowls of this type have been found in contexts from central Etruria to Campania (see below, Distribution) and D'Agostino and Canciani have given brief discussions of the examples found at Pontecangano and Tarquinia (D'Agostino 1968, p. 105; Canciani 1974, p. 54ff.). Both note a general similarity to Rhodian "banded ware", as described by Hayes in the publication of the archaic pottery from Tocra (Boardman and Hayes 1966, p. 52ff., fig. 26, nos. 682 and 713) but the Rhodian examples are at best contemporary and probably later than ours. Carinated shapes have a long tradition in Etruria (Rasmussen 1979, p. 96) and it is most likely that this is an Italic invention.

Type 2

- 1) Caere, Banditaccia Laghetto 163 (cat. 92)
- 2) Caere, Banditaccia Laghetto 163 (cat. 93)
- 3) Caere, Banditaccia Laghetto 417 (cat. 94)
- 4) Caere, Banditaccia Laghetto 417 (cat. 95)
- 5) Caere, Banditaccia Laghetto 417 (cat. 96)
- 6) Caere, Banditaccia Lerici 26 (cat. 97)

Type 2

- 7) Caere, Banditaccia Lerici 26 (cat. 98)
- 8) Caere, Banditaccia Lerici 26 (cat. 99)
- 9) Caere, Banditaccia Lerici 26 (cat. 100)
- 10) Caere, Banditaccia Mengarelli XVIII (cat. 102)

The bowl, type 2, has a flat ring base, shallow basin, narrow inverted shoulder, short vertical neck and horizontal brim. Arrow-shaped protuberances radiate around the shoulder. Ricci lists this as shape 187 (Ricci 1955, pl. H).

This shape is similar to the carinated bowl of type 1, but with two distinctive features, the flat ring base and the arrow-shaped protuberances. As noted earlier, the flat ring base characteristic for plates of type 2 probably derives from the ring base found on Phoenician plates but the arrow-shaped protuberances are unique. Squat lenticular amphoras from Facies II contexts at Veii often have small lumps on the belly (QF 4, p. 208.3, fig. 12; p. 271.1, fig. 57; QF 5, p. 275.1, fig. 56) but they are never so pronounced as our protuberances. A number of impasto footed bowls from Narce carry small protuberances around the shoulder (Dohan 1942, p. 7.3,4, pl. 1.3,4; p. 30.9, pl. XV.9; p. 32.4, pl. XVII.4; p. 56.21, pl. XXX.21) and these, both in dimension and placement on the body are very similar to the Caeretan subgeometric form. Two of the footed bowls noted above (*ibid.*, p. 32.4, pl. XVII.4; p. 30.9, pl. XV.9) with four ring handles placed equidistantly around the shoulder, provide a good parallel in another subgeometric type, the goblet of type 1 (see below: GOBLETS).

The decoration of these bowls is remarkably consistent. Wide concentric bands are painted on the interior and fine lines on the exterior of neck and body. The arrow-shaped protuberances are always

painted with hatched triangles and there is usually another wide band containing hatched triangles on the body.

Type 3

- 1) Caere, Banditaccia Laghetto 65 (cat. 91)
- 2) Caere, Banditaccia Mengarelli XX (cat. 103, *Figs. 15-left, 42-left*)

The bowl, type 3, has a flat ring base, shallow basin with narrow inverted shoulder, short vertical neck and horizontal brim. Two tightly pinched handles join brim to shoulder. Both of our examples are decorated in a manner very similar to bowls of type 2. Wide concentric bands are painted on the interior and hatched triangles radiate between fine concentric lines on the exterior.

This shape belongs with a group of bowls discussed by Ricci Portoghesi and noted by Canciani and La Rocca (Ricci Portoghesi 1968, pp. 312-313; Canciani 1974, p. 39, pl. 31.1-4; La Rocca 1978, p. 490). As with our bowls of type 2, our examples are decorated with hatched triangles on the exterior, a feature not found on any of the bowls of like shape found at Tarquinia, Poggio Buco and Vulci (for a list of these see *Distribution: CENTRAL ETRURIA*).

Type 4

- 1) Caere, Banditaccia Mengarelli XI (cat. 101, *Figs. 13-right, 14-right*)
- 2) Veii, Macchia della Comunita 64 (cat. 110)

The bowl, type 4, is hemispherical with a flat base and horizontal brim. The interior of the bowl is painted with wide concentric banding and there is narrow concentric banding on the exterior.

This shape is produced in impasto, bronze, silver and glass as well as purified clay (impasto: Davison 1972, p. 58.9, pl. XIVf;

bronze: QF 1, p. 238.c, fig. 106c; silver: Pareti 1947, nn. 152-156; glass: Curtis 1919, p. 65, n. 60, pl. 43.1) but the contexts are too close in date to suggest one medium as the prototype.

GOBLETS

Type 1

- 1) Caere, Banditaccia Laghetto 150 (cat. 111)

The goblet, type 1, has a trumpet foot, shallow conical bowl with narrow shoulder and vertical rim. Four ring handles are spaced equidistantly around the shoulder. Impasto goblets of the same shape have been found at Narce (Dohan 1942, p. 30.9, pl. XV.9; p. 32.4, pl. XVII.4) and a painted example, with lug handles (Davison 1972, p. 38.5, pl. III.a,b,c) comes from the same site. Additional impasto goblets with lug handles from II B/3 contexts at Veii (QF 1, p. 229.c, fig. 95; p. 243.a, fig. 108) point to a local source for the subgeometric type.

Type 2

- 1) Caere, Banditaccia Mengarelli XX (cat. 116, *Fig. 85-left*)
- 2) Veii, Vaccareccia XI (cat. 123)

The goblet, type 2, differs from type 1 with respect to the bowl, which is deeper, slightly carinated and has no handles. The shape occurs with a more pronounced carination, in Campania at Pontecagnano (D'Agostino 1968, p. 105, fig. 21) but the decoration there is more elaborate and our rare examples are more likely to be related to impasto goblets found in tombs of this period in southern Etruria.

Type 3

- 1) Caere, Banditaccia Laghetto 226 (cat. 112)
- 2) Caere, Banditaccia Laghetto 417 (cat. 113)
- 3) Caere, Banditaccia Mengarelli VIII (cat. 114, *Fig. 47-middle*)
- 4) Caere, Banditaccia Mengarelli VIII (cat. 115, *Fig. 60-middle*)
- 5) Caere, Bufolareccia 81 (cat. 117)

Type 3

- 6) Caere, Monte Abatone 352 (cat. 118)
- 7) Caere, Monte Abatone 352 (cat. 119)
- 8) Caere, Monte Abatone 352 (cat. 120)
- 9) San Giovenale, Castellina Camerata 1 (cat. 121)
- 10) San Giovenale, La Staffa 1 (cat. 122)

The bowl on goblets of type 3 is shallower and more nearly hemispherical than that of type 2 and the trumpet foot is narrower and flatter at the base. Although fabric and paint do not differ markedly from other subgeometric shapes, the finishing of this shape is unusual and its origin difficult to discern. Similar in shape but also of uncertain origin is a goblet decorated with incised lines on the exterior of the bowl, and deep ribbing on the foot (Gli Etruschi 1981, p. 226, fig. 89; Cavagnaro Vanoni 1966, p. 89.14; *ibid.*, p. 100.13, pl. 16).

CRATERS

Type 1

- 1) Caere, Banditaccia 11, right chamber (cat. 124, *Fig. 48*)
- 2) Caere, Banditaccia 11, right chamber (cat. 125, *Fig. 49*)
- 3) Caere, Banditaccia Laghetto 64 (cat. 126, *Fig. 50*)
- 4) Caere, Banditaccia Laghetto 185, central chamber (cat. 127)
- 5) Caere, Bufolareccia 81 (cat. 128, *Fig. 51*)
- 6) Caere, Bufolareccia 86, left chamber (cat. 129)
- 7) Caere, Via Manganello I (cat. 130, *Fig. 52*)
- 8) Caere, Paris, Louvre (cat. 131)
- 9) Narce, tomb V (cat. 133)
- 10) Unknown, Copenhagen, National Museum (cat. 135)
- 11) Unknown, Copenhagen, National Museum (cat. 136)
- 12) Unknown, Oxford, Ashmolean Museum (cat. 137, *Fig. 53*)

Type 2

- 1) Capena, contrada San Martino XVI (cat. 132)
- 2) Veii, Macchia della Comunità 64 (cat. 134)

Craters have a wide hemispherical bowl and horizontal brim; type 1 rests on a high trumpet foot while type 2 has a flat base. Ricci lists type 1 as shape 169 (Ricci 1955, pl. H). All of our examples with one exception, show a frieze of herons on the exterior of the bowl just below the lip; two of these show the heron with the head turned backwards (type 1, no. 7 and type 2, no. 1). Type 1, no. 3 carries a frieze of fish in place of the herons.

The shape is extremely common throughout southern and central Etruria and was manufactured in impasto as well as purified clay (Cavagnaro Vanoni 1966, p. 90.11, pl. 10; Ficana 1981, p. 138h, pl. XLVII.83h). At Vulci and Bisenzio a similar vessel, distinguished by a vertical rim and horizontal ring handles appears (Vulci: La Rocca 1978, p. 471, fig. 3; Bisenzio: *ibid.*, p. 486, fig. 11) and it probably derives from another type also found at Vulci whose handles have a

strap joining brim to handle (*ibid.*, p. 471, figs. 1 and 2). The latter shape and handle type are very popular in many regions of Greece (Coldstream 1968, pls. 5f, 17f, 33f, 39j, 44h, 52d, 59g, 60e, 63a and 64g) and Sicily (Arias 1936, pls. X, XI, XII).

DIPPERS

- 1) Caere, Banditaccia Laghetto 64 (cat. 138)
- 2) Caere, Banditaccia Laghetto 65 (cat. 139)
- 3) Caere, Banditaccia Laghetto 138 (cat. 140, *Fig. 54*)
- 4) Caere, Banditaccia Mengarelli XVIII (cat. 141, *Fig. 55*)
- 5) Caere, Monte Abatone 352 (cat. 142)
- 6) Caere, Monte Abatone 410 (cat. 143, *Fig. 56*)
- 7) Narce, contrada Morgi LXI(8) (cat. 144)

Dippers have a flat base, ovoid body, cylindrical neck and high ribbon handle joining lip to shoulder. Ricci lists it as shape 85 (Ricci 1955, pl. E). Neither the shape nor decoration vary significantly; the interior of the neck is painted, there is horizontal banding on the exterior of neck and body and a wavy line on the shoulder.

There are many impasto examples also and this is one of the most ubiquitous components of tombs belonging to Facies III. Rasmussen discusses this shape in his typology of the bucchero pottery from southern Etruria (Rasmussen 1979, p. 89ff.: "jug") and it is the only shape of subgeometric pottery with a bucchero parallel (our shape is closest to his type 1a). Rasmussen notes that Ramage proposed a metal prototype for this shape (*ibid.*, p. 89 and Ramage 1970, p. 31), based on parallels at Narce, to which he adds a bronze example from the Barberini Tomb at Praeneste. This argument remains inconclusive as the bronze, early bucchero and subgeometric examples each belong to contexts of such similar character that to distinguish the prototype from its imitation is virtually impossible.

Two painted dippers from Veii IIB contexts furnish a more probable prototype (QF 1: p. 232, fig. 101; QF 2: p. 188, fig. 89); the body is globular and the rim shorter but the exterior decoration of horizontal banding and a wavy line on the shoulder is very similar.

A narrower type of dipper is widely diffused in Campania (D'Agostino 1968, p. 103) and a few examples have been found at Tarquinia and Vulci (*ibid.*, p. 103, note 2). These also are decorated with a wavy line on the shoulder and suggest another possible source for this decoration.

OINOCHOAI

Type 1a

- 1) Caere, Banditaccia Laghetto 319 (cat. 148)
- 2) Caere, Banditaccio Laghetto 471 (cat. 150, *Fig. 58*)
- 3) Caere, Banditaccia Mengarelli IX (cat. 153, *Fig. 61-left*)
- 4) Caere, Banditaccia Mengarelli IX (cat. 154, *Fig. 61-right*)

Type 1b

- 5) Caere, Banditaccia Mengarelli XVIII (cat. 155, *Fig. 62-right*)

The oinochoe, type 1, has a flat base, globular body, narrow and slightly conical neck, full trefoil mouth and a bar handle joining lip to shoulder. On type 1b a ridge encircles the base of the neck and the handle is double-barred. Fine horizontal banding over the neck and body decorate each of the oinochoai listed above. Nos. 1, 3 and 4 carry a decorative frieze on the shoulder while no. 2 has two rows of dots on the neck.

The immediate prototype for this shape is not clear. The bulbous body and full trefoil mouth splayed above a narrow neck distinguish it from the common Greek Late Geometric and protocorinthian oinochoai which have an ovoid body, more cylindrical neck and a wider lip. Our no. 5 closely parallels an oinochoe from the "Warrior's Tomb" at Tarquinia (Åkerström 1943, pl. 19.1) which is similar, if perhaps larger. Hencken (1968, p. 213) suggests that this piece, not seen by him, should be larger than the original records state; if the records are correct then it would be the same size as ours. Its shape resembles a type of Phoenician red-slip oinochoe distributed across the Mediterranean from Cyprus to Spain (Rocchetti 1978, p. 108, note 115). No. 1 has a slightly shorter and wider neck than the other examples and in this respect it resembles several examples from Tarquinia.

(Canciani 1974, pl. 18.1-4 and 7.8; pl. 19.1,2; Hencken 1968, p. 347, fig. 345) whose contexts are unfortunately unreliable. In Etruria the Phoenician shape is adopted and the proportions are better preserved in impasto, bucchero, bronze and silver (Rasmussen 1979, p. 76, discusses these) and the subgeometric form does not continue in use very long.

Type 2a

- 1) Caere, Banditaccia Laghetto 65 (cat. 146, *Fig. 57*)
- 2) Caere, Banditaccia Mengarelli IIIa (cat. 151, *Fig. 59*)
- 3) Caere, Banditaccia Mengarelli XVIII (cat. 156, *Fig. 63*)
- 4) Caere, Banditaccia Mengarelli XX (cat. 157, *Fig. 85-middle*)
- 5) Caere, Monte Abatone 89 (cat. 159)
- 6) Narce, tomb 1 (cat. 163, *Fig. 66*)
- 7) Narce, contrada Morgi LXI(8) (cat. 164)
- 8) Veii, Vaccareccia XI (cat. 171)

Type 2b

- 9) Caere, Banditaccia Laghetto 65 (cat. 147)
- 10) Caere, Banditaccia Laghetto 417 (cat. 149)
- 11) San Giovenale, La Staffa 1 (cat. 165)
- 12) Veii, Macchia della Comunità 33 (cat. 166, *Fig. 67*)
- 13) Veii, Macchia della Comunità 34 (cat. 167)
- 14) Veii, Macchia della Comunità 34 (cat. 168, *Fig. 68*)
- 15) Veii, Macchia della Comunità 64 (cat. 169)
- 16) Veii, Vaccareccia XI (cat. 170)

Type 2c

- 17) Caere, Banditaccia Mengarelli VIII (cat. 152, *Fig. 60-right*)
- 18) Caere, Bufolareccia 81 (cat. 158, *Fig. 64*)

Type 2d

- 20) Caere, Monte Abatone 297 (cat. 160, *Fig. 65*)
- 21) Caere, Monte Abatone 352 (cat. 161)
- 22) Caere, Monte Abatone 352 (cat. 162)

Type 2e

- 23) Caere, Banditaccia 2, right chamber (cat. 145)

The oinochoe, type 2, has a flat base, ovoid body, near-cylindrical neck, trilobate mouth and a bar handle joining lip to shoulder. Ricci lists this as shape 50 (Ricci 1955, pl. C). The list is divided into five groups (2a-e) on the basis of the decoration on the neck. A dotted lattice pattern appears on the neck of examples in group 2a, group 2b is decorated with pendent rays on the neck, group 2c has a wavy line on the neck, group 2d carries either a butterfly pattern alternating with groups of vertical lines or is painted solid, and group 2e has a procession of birds on the neck.

This shape of subgeometric oinochoe closely resembles proto-corinthian oinochoai, a few examples of which occur among our tomb groups. These oinochoai of protocorinthian style found in Etruria belong to the Middle Protocorinthian type and it is believed that they were made at Cumae (Dik 1981, pl. 79), on the basis of fabric and decorative parallels provided by the oinochoai found at Cumae and published by Gabrici (Gabrici 1913).

Gabrici recognised that the shape and many of the individual decorative motifs of the Cumaeen oinochoai were similar to oinochoai excavated at Tarquinia and he hypothesised the existence of a Tarquinian production inspired by the Cumaean style; Canciani's recent publication of many of the Tarquinian oinochoai (Canciani 1974) identifies the protocorinthian motifs found on the oinochoai from Tarquinia and reaffirms Gabrici's theory. Many of the same motifs recur on our oinochoai (see Decoration: SUBSIDIARY MOTIFS) although there are no complete parallels. This is one of the most popular shapes throughout Italy and Sicily at this time and it is probable that there were a considerable number of local productions.

SITULAS

- 1) Caere, Banditaccia Laghetto 138 (cat. 172, *Fig. 69*)
- 2) Caere, Banditaccia Laghetto 154 (cat. 173)
- 3) Caere, Banditaccia Lerici 25 (cat. 174)
- 4) Caere, Banditaccia Mengarelli XVIII (cat. 175)
- 5) Caere, Monte Abatone 89 (cat. 176)
- 6) Caere, Monte Abatone 89 (cat. 177)
- 7) Caere, Monte Abatone 89 (cat. 178)
- 8) Caere, Monte Abatone 89 (cat. 179)
- 9) Veii, Macchia della Comunità 33 (cat. 180)
- 10) Veii, Macchia della Comunità 64 (cat. 181)
- 11) Veii, Macchia della Comunità 64 (cat. 182, *Fig. 70*)
- 12) Veii, Quattro Fontanili CD 11 (cat. 183)
- 13) Unknown, Rome, Villa Giulia, Castellani Collection (cat. 184)
- 14) Unknown, Rome, Villa Giulia, Castellani Collection (cat. 185)
- 15) Unknown, Rome, Villa Giulia, Castellani Collection (cat. 186)
- 16) Unknown, Rome, Villa Giulia, Castellani Collection (cat. 187)

Situlas have a flat ring base, lenticular body, tall conical neck and horizontal lip with a low ring handle arching across the mouth. Ricci lists this as shape 126 (Ricci 1955, pl. F). Fine horizontal lines decorate the exterior of neck and body and usually there is a zig-zag pattern on the neck or shoulder. Dots or a single stripe decorate the handle.

No prototype for this shape is immediately apparent. The term "situla" has been applied to a wide variety of bronze, silver, bucchero and impasto vessels which have little more in common with the sub-geometric shape than the handle arching across the mouth (bronze: Giuliani-Pomes 1954; silver-bucchero-impasto: Gran Aymerich 1972).

Among our contexts, the earliest example seems to be that from Veii, Quattro Fontanili CD 11 (QF 6: p. 123, fig. 36.1), a fossa grave of Veii IIB character. An early impasto situla comes from fossa tomb 278 of the Sorbo cemetery at Caere (Pohl 1972, p. 161.2, fig. 140.2)

although the profile is more rotund than the subgeometric type. Close to the Sorbo example is another impasto situla from Sala Consilina, tomb A 46, placed by De La Geniere in the local period IIIA (1/2 7th c., De La Genière 1968, p. 270, pl. 8.3). The lenticular body of the subgeometric type, however, is a common feature of Iron Age pottery from Etruria and the body more closely resembles a group of round-necked jugs found at Veii and Rome (La Rocca 1974-75, figs. C and 4,5) than any of the southern examples.

AMPHORAS

Type 1

- 1) Caere, Banditaccia Laghetto 75 (cat. 192)
- 2) Caere, Banditaccia Mengarelli XVIII (cat. 199, *Fig. 73*)

Amphoras of type 1 have a flat base, ovoid body, cylindrical neck and vertical lip, separated from the neck by a small ridge; two vertical handles join the neck to the shoulder. The component parts of the shape reflect a traditional Greek form whose uses go back to the Protogeometric period but the vertical lip and ridge on the neck are unusual features which may indicate a Cycladic inspiration for our type (a few Cycladic amphoras have a ridge below the lip: Coldstream 1968, pls. 34m and 39h). Few amphoras of the Greek Late Geometric styles have been found in Italy although a few body fragments are known from early colonial settlements in Sicily (Vallet-Villard 1952, fig. 7 (Syracuse), fig. 12 (Megara Hyblaea); Vallet-Villard 1964, pl. 81.1-2 (Megara Hyblaea); Orlandini 1956, fig. 31 (Gela)). An amphora found at Vulci shows a rather larger bulge on the neck than our examples do and has a horizontal lip but otherwise the proportions are comparable (Dohan 1942, p. 88.5, pl. XLVIII.5); closer parallels for the neck and lip are found on fragments of an amphora from the votive deposit at Satricum (Colonna 1976, p. 331.12, pl. LXXXVII.B.12).

Type 2a

- 1) Caere, Banditaccia Laghetto 64 (cat. 191)
- 2) Caere, Banditaccia Laghetto 154 (cat. 193, *Fig. 72*)
- 3) Caere, Banditaccia Lerici 25 (cat. 195)
- 4) Caere, Banditaccia Lerici 26 (cat. 198)
- 5) Caere, Banditaccia Mengarelli XX (cat. 200, *Fig. 74*)
- 6) Ceri, Casaletti 2 (cat. 202, *Fig. 79*)
- 7) Veii, Macchia della Comunità 34 (cat. 204, *Fig. 80*)
- 8) Veii, Macchia della Comunità 34 (cat. 205)

Type 2b

- 9) Caere, Banditaccia 79 (cat. 188)
- 10) Caere, Banditaccia 79 (cat. 189, *Fig. 71*)
- 11) Caere, Banditaccia Laghetto 64 (cat. 190)

Type 1 or 2

- 12) Caere, Banditaccia Laghetto 185, central chamber (cat. 194)
- 13) Caere, Banditaccia Lerici 25 (cat. 196)
- 14) Caere, Banditaccia Lerici 25 (cat. 197)

Amphoras of type 2 differ from type 1 with the addition of a short trumpet foot and of a horizontal lip; in group 2a the handles join the neck to the shoulder while examples from group 2b join the lip to the shoulder. Ricci listed his examples as shape 29 (Ricci 1955, pl. B) and as well as being the most common subgeometric type, the shape is widely reproduced during the same period in burnished red impasto, decorated with white paint (*Fig. 106*).

It is the short trumpet foot which distinguishes this shape from amphoras of the Greek Geometric styles although two examples with a comparable foot are said to be of Euboean and Boeotian style respectively (Coldstream 1968, pls. 41e and 45c). They have horizontal handles, however, and furnish closer parallels to an amphora from a grave group found at Vulci (Åkerström 1943, pl. 17.4,6) than to the examples from southern Etruria. An amphora from Rhodes Exochi Grave A (Johansen 1957, pl. 12.A 1, fig. 5) shows the same foot, neck, lip and handles as our subgeometric type but has a taller, narrower body and again does not seem to be a direct prototype.

A bronze amphora from Pratica di Mare, tomb L suggests an alternative explanation for the shape and its popularity in central Italy to that of dependence on Greek types. Aside from the four vertical handles which join lip to belly on this amphora, the shape is identical

to that used for bronze amphoras which occur in Facies II contexts at Veii and Tarquinia (QF 4, p. 300.17, fig. 72; Hencken 1968, p. 183, fig. 169a) and includes a short trumpet foot. It may not be coincidental that recent excavations in Euboea at Lefkandi have revealed bronze vessels dating to the ninth century B.C., and that the trumpet foot on Euboean and Etruscan clay amphoras may in both cases be inspired by the presence of a local and active bronze industry.

Type 3

- 1) Caere, Monte Abatone 297 (cat. 201, *Figs. 75-78*)

The body of type amphora, type 3, more nearly resembles that of the bronze amphoras described above than the subgeometric types 1 and 2. The globular body curves without break into a conical neck which finishes with a horizontal lip. It rests on a short trumpet foot and only the double-arch handles have better Greek than Italic affinities (this is the type of handle found on the Cycladic amphoras mentioned earlier: Coldstream 1968, pls. 34m and 39h). This shape has elsewhere been termed a crater (Cristofani Martelli 1973, p. 111; Bianchi Bandinelli 1976, fig. 176) but the conical neck and similarities to bronze amphoras suggest our terminology as more appropriate.

Type 4

- 1) Narce, tomb 1 (cat. 203)

The amphora of type 4, like that of type 3, has a conical neck and horizontal lip, but here the body is more slender and the widest girth is higher, at the level of the shoulder. Again, the body rests on a trumpet foot and the handles are horizontal although now single rather than double. Although Dohan termed this shape an "urn" in her publication of the tomb group (Dohan 1942, p. 54.3) and noted another

example of the shape, also found at Narce (Pasqui 1894, col. 502.25, fig. 137), she did not offer any observations about the origin of the shape. Several additional painted urns have been found at Narce (Dohan 1942, p. 35.1, pl. XVIII.1; *ibid.*, p. 41.1, pl. XXI.1; Davison 1972, p. 40.11, pl. Va), Veii (QF 2, p. 205d, fig. 106.d) and Vucli (Canciani 1974-75, p. 79ff., fig. 1); those without a foot more nearly resemble the impasto biconical urn characteristic of Facies I and II burials in Etruria while those with a foot appear closer to the bronze amphoras noted above. Both were used to contain cremated remains but since it is not clear what function the subgeometric form served at this stage it seems more appropriate to emphasise its structural affinities with other subgeometric amphoras than its ultimate but now outdated prototype.

STAMNOID OLLAS

Type 1a

- 1) Caere, Banditaccia Laghetto 71 (cat. 209)
- 2) Caere, Banditaccia Laghetto 75 (cat. 210, *Fig. 81*)
- 3) Caere, Banditaccia Laghetto 163 (cat. 211, *Fig. 82-left*)
- 4) Caere, Banditaccia Laghetto 163 (cat. 212, *Fig. 82-right*)
- 5) Caere, Banditaccia Laghetto 461 (cat. 215)
- 6) Caere, Banditaccia Laghetto 461 (cat. 216)
- 7) Caere, Banditaccia Mengarelli XVIII (cat. 220)
- 8) Caere, Monte Abatone 410 (cat. 230)
- 9) Caere, Paris, Louvre (cat. 231)
- 10) Castel di Decima, tomb III (cat. 232, *Figs. 88, 89*)
- 11) Marino, Riserva del Truglio 19 (cat. 233)
- 12) Narce, Monte Cerreto LI(35) (cat. 234)
- 13) Pontecagnano, tomb XXII(605) (cat. 235)
- 14) Veii, contrada Casalaccio III (cat. 238)
- 15) Veii, Macchia della Comunità 64 (cat. 240, *Fig. 93-right*)
- 16) Unknown, London, British Museum 1921.11-29.1 (cat. 246, *Fig. 97*)

Type 1b

- 17) Veii, Macchia della Comunità 64 (cat. 241, *Fig. 93-left*)

Type 1c

- 18) Caere, Banditaccia Mengarelli XI (cat. 218, *Fig. 85-left*)
- 19) Caere, Monte Abatone 89 (cat. 225)
- 20) Caere, Monte Abatone 89 (cat. 226)
- 21) Caere, Monte Abatone 89 (cat. 227)
- 22) Caere, Monte Abatone 89 (cat. 228)
- 23) Caere, Monte Abatone 297 (cat. 229, *Fig. 87*)

Type 1d

- 24) Caere, Banditaccia Laghetto 65 (cat. 208)
- 25) Caere, Banditaccia Mengarelli XVIII (cat. 221)
- 26) Caere, Banditaccia Mengarelli XX (cat. 222, *Fig. 86-right*)

Type 1e

- 27) Caere, Banditaccia Laghetto 64 (cat. 207)
- 28) Veii, contrada Casalaccio III (cat. 237, *Fig. 91*)

Type 1f

- 29) Caere, Monte Abatone 89 (cat. 223)
- 30) Caere, Monte Abatone 89 (cat. 224)

Type 1, group uncertain

- 31) Caere, Banditaccia Laghetto 64 (cat. 206).

The stamnoid olla, type 1, has a flat base, ovoid body and horizontal lip; two ring handles are set obliquely on the shoulder. The above list is arranged in six groups (a-f) on the basis of the decoration between the handles; the decoration has worn away on the final entry (no. 31). The most common group, 1a, is decorated with two herons on each side while group 1b shows the variant of the heron motif with the head turned backwards. Group 1c, also very common, carries a wavy line between the handles and group 1d substitutes fish for the herons. Group 1e displays a running-S pattern between the handles and group 1f a butterfly motif alternating with vertical wavy lines in the same place.

D'Agostino and Canciani have given brief discussions of the examples of this shape found at Pontecagnano and Tarquinia (D'Agostino 1968, p. 108; Canciani 1974, p. 38) and lists of its distribution. Concerning the origin, both D'Agostino and Canciani suggest the Cyclades or East Greek area. D'Agostino cites a parallel from Delos and Canciani follows Gjerstad in observing that the type is found in Crete, the Cyclades and the East Greek region, although he also observes that the shape has Sicilian affinities (Canciani 1974, p. 38). The Sicilian examples which Canciani cites come from Butera, in the

hinterland of Gela, and are amphoras, each of whose neck in the photographs is covered by a bowl (Adamesteanu 1958, col. 296, fig. 54 and col. 319, figs. 75-77), however two stamnoi from the same site are very similar (*ibid.*, figs. 50 and 84) and there are examples from other Sicilian sites also: Gela (Adamesteanu 1956, p. 317, fig. 1) and Megara Hyblaea (Sepolcreto 582, Syracuse Museum display; *Fig. 107*).

The ultimate prototype for this shape is most likely the globular pyxis common in various regions of Greece from the Early Geometric period onwards (cf. Coldstream 1968, pls. 4e, 16d, 19e, 25f) while two examples of Late Geometric style from Vulci (Canciani 1974-75, p. 82, fig. 5; La Rocca 1978, p. 491, figs. 20-23) may provide the immediate inspiration for our shape.

In Greece this shape was used as a creamtion urn (Coldstream 1968, p. 23) and the Sicilian examples cited above appear to have had the same function. They almost always occur with a lid or bowl used as a cover; the examples from southern Etruria also usually occur with a lid and where there is none a carinated plate or bowl may have served as the cover.

Type 2

- 1) Caere, Banditaccia Laghetto 185, central chamber (cat. 213, *Fig. 83*)
- 2) Caere, Banditaccia Laghetto 185, central chamber (cat. 214, *Fig. 84*)
- 3) Caere, Banditaccia Mengarelli VIII (cat. 217, *Fig. 47-right*)
- 4) Veii, Macchia della Comunità IV (cat. 239, *Fig. 92*)
- 5) Veii, Riserva del Bagno IV (cat. 242, *Fig. 94*)
- 6) Veii, Riserva del Bagno IV (cat. 243, *Fig. 95*)
- 7) Veii, Riserva del Bagno IV (cat. 244, *Fig. 96*)
- 8) Veii, Vaccareccia XI (cat. 245)

This shape differs from type 1 with regard to the lip, which is vertical. On nos. 1, 2 and 5 the lip is perpendicular to the shoulder, while on nos. 3, 4 and 8 the shoulder merges without break to the lip. Nos. 5, 6 and 7 are much larger than the others. The derivation and function of this type should be the same as for type 1.

Type 3

- 1) Caere, Banditaccia Mengarelli XI (cat. 219, *Fig. 85-right*)
- 2) San Giuliano, Chiusa del Cima, tomba a fossa (cat. 236, *Fig. 90*)

This shape differs from the two foregoing types with respect to the lip, which is everted, and the handles, which are placed on the belly rather than the shoulder. Both features are also found on impasto ollas characteristic of this period (Gli Etruschi 1980, p. 219, fig. 6; p. 248, fig. 2; p. 258, fig. 6).

LIDS

Type 1

- 1) Caere, Banditaccia Laghetto 226 (cat. 249)
- 2) Veii, contrada Casalaccio III (cat. 252)

Type 2

- 1) Caere, Banditaccia Laghetto 185, central chamber (cat. 247, *Fig. 83*)
- 2) Caere, Banditaccia Laghetto 185, central chamber (cat. 248, *Fig. 84*)
- 3) Caere, Banditaccia Mengarelli IIIa (cat. 250, *Fig. 98*)
- 4) Caere, Banditaccia Mengarelli IIIa (cat. 251)

The lid, type 1, has a low conical roof with a vertical flange on the interior near the rim; there is a short cylindrical handle on the top. Concentric bands decorate the exterior of type 1, and a similar impasto shape is used to cover urns of Facies II type at Veii (QF 2, p. 123.c,h,m,n, fig. 47.c,h,m,n).

Type 2 differs from type 1 with regard to the rim, which is vertical. The concentric banding is finer here, and relieved either by friezes of animals (nos. 1 and 2) or vertical wavy-line groups. These lids were evidently intended to cover stamnoid ollas and no. 1 not only has a fitting dimension of the rim for the stamnoid olla with which it occurs (cat. 213, *Fig. 83*), but carries a matching decorative band on cover and container. Greek pyxides are commonly lidded also and our shape derives from the Greek types, as do the stamnoid ollas.

CHAPTER II

Decoration

The decorative composition and individual motifs of subgeometric pottery derive primarily from the Greek Late Geometric and Proto-corinthian styles. The two styles are concurrent during the latter half of the eighth century B.C. and, among the imported pottery found in Italy and Sicily, the Corinthian Late Geometric is far more abundant than the Late Geometric style of any other region of Greece. Although some Late Geometric and much Protocorinthian pottery has been excavated in Etruria and much of it in association with subgeometric pottery, the Etruscan subgeometric style does not simply reproduce the contemporary Greek repertoire of shapes and patterns but adapts the forms and motifs to distinctive local combinations. Certain motifs are most characteristic of southern Etruria and allow us to identify one regional school of subgeometric pottery, while other motifs are common across a much wider geographic area but do not define any regional group.

A bird, fish and deer are the characteristic motifs of the subgeometric pottery from southern Etruria. Each motif, rendered in silhouette style, has a unique form and there is very little variation among a sizeable number of examples. The motifs are not narrative and rarely mixed; each species is confined to a separate register and only rarely does more than one species appear on the same vessel. The bird is the most common motif and also the most widely diffused: it occurs throughout the geographic area which we discuss while the fish is so far known only at Caere and the deer only at Veii and Narce. These particular motifs do not occur on the subgeometric pottery of any other region.

HERONS

Cat.: 1-5, 7, 9, 12, 13, 15, 17-20, 23, 26-29, 34-42, 45-50, 52, 54-70, 73-90, 124, 125, 127-137, 145-147, 153, 163, 165, 188, 189, 196, 198, 200, 202, 209-212, 215, 216, 220, 230-235, 238, 240, 246, 248.

The subgeometric bird, commonly called a "heron" (airone) in Italian publications (Colonna 1968, p. 268; D'Agostino 1968, p. 108; Gli Etruschi 1980, p. 81) has a long bill, tightly curved neck and plump body with high arching tail. He rests on two crescent-shaped feet above which a short leg is sometimes shown. It is a simple motif, composed of three brush strokes, one for the body and forefoot, another for the neck, head and bill and a final short stroke for the hind foot. An additional line inside the crescent of each foot gives the impression of a third claw but there is no other added detail, although careful drawing of the head and bill occasionally leaves a reserved space where the eye should be. There are two variations of this motif: a bird with a raised wing (cat. 28) and a bird with its head turned backwards (cat. 65, 67, 68, 69, 70, 73, 81, 132, 163 and 241).

The standard heron motif bears a generic resemblance to the bird common on Late Geometric pottery from many regions of Greece, but the type with raised wing is very unusual. Several plate fragments from the Scarico Gosetti at Pithekoussai show a bird with hatched body and raised wing (Appendix A: nos. 1-3, *Figs. 99-102*) and a close parallel for that motif, found at Eretria (Andreiomenou 1977, pl. 40), now suggests a Euboean origin for the Pithekoussan type (cf. Ridway 1982, pl. 8). The adaptation of the Euboean motif to decorate a Phoenician shape (see Typology: PLATES, above), as found at Pithekoussai, indicates that motif and shape were associated outside (and probably before, although the context at Pithekoussai does not furnish a date) our subgeometric

production. The silhouette bird with raised wing found in Banditaccia Mengarelli tomb IX (cat. 28) at Caere parallels the form found on the Pithekoussan fragments but the interior decoration of the plate groups it with several plates from early contexts in Etruria, each of which displays herons of the standard type (Typology: PLATES, Type 1a, nos. 2-4) and it is likely that our most common type is an abbreviation of the form with raised wing.

The variation of the heron motif which shows a bird with its head turned backwards is so far unique to Veii and Faliscan territory and on the oinochoe from Narce, tomb 1 (cat. 163) it occurs at one end of a procession of birds of the standard type; here it looks as if the painter ran out of space and reversed the head in order to balance the placement of the motifs on the shape. Elsewhere, the bird with back-turned head appears in file with other examples of its type (*Fig. 34*). In Etruria the heron motif decorates plates, oinochoai, amphoras, ollas and craters, while the variation with back-turned head appears only on plates, ollas and craters (and the oinochoe noted above).

Two plate fragments from the site of Elorus in south-eastern Sicily (cat. 59, 60), originally published as Siceliote (Militello 1966, col. 305), were identified in 1974 as Caeretan (Pelagatti 1973, p. 121). Pelagatti noted two other fragments of similar plates found in Sicily (*ibid.*) and she has recently informed me of a third, found during the 1978 excavations at Syracuse on Ortygia (cat. 77, *Fig. 30*). The bird motif and the exterior decoration find a close parallel with plates of type 1c (Type 1c: nos. 50-55) but the profile and interior decoration are as yet unparalleled in Etruria on plates bearing this motif. Although it is possible that the motif, as found in Sicily, derived directly from Pithekoussan Late Geometric production independent of contact with

southern Etruria, the similarity of details suggests that the Sicilian plate fragments are specific copies of the type found in southern Etruria, if not made there themselves.

Closely related examples of the bird motif appear on other fabrics of pottery and in other media such as bronzes, terracotta architectural decoration and tomb painting. These examples are concentrated in the same geographic area as the subgeometric pottery and provide a further indication of the regional penetration of the motif.

Among Italic contexts, birds first appear as a decorative motif on pottery and bronzes of Iron Age Facies II character. Bronze lozenge-shaped belts of a type distributed along the Italian peninsula and across the Alps into Central Europe (Kossack 1950, p. 132ff.) and decorated with incised geometric patterns occasionally carry a bird (QF 2, p. 96c, fig. 30; QF 5, p. 295.11, fig. 70). The plump body, tightly curved neck and long bill are similar to our type, although the triangular tail and spikey legs are different, perhaps modifications for the technique of incision. A bird's head arranged in symmetrical groups with concentric circles commonly appears on beaten bronze vessels of the same period. Amphoras, urns, situlas, helmets and shields show this pattern, as does a bowl from fossa tomb 199 of the Sorbo cemetery at Caere (Pohl 1972, p. 49, fig. 41.2). Used to cover an impasto ossuary, this piece offers a striking comparison for the exterior decorative composition of the heron plates. Concentric lines and a frieze of birds-heads alternating with concentric circles show a local synthesis of motif, composition and function of the heron plate in a context recently dated Tarquinia IB/IIA (Bianco Peroni 1979, p. 68, no. 358).

A painted skyphos from Veii, Quattro Fontanili tomb CC 17A (QF 1, p. 149, fig. 47) shows a bird set within a square metopal frame between the handles. Ridgway discusses this piece with reference to the chevron skyphoi found at Veii (Ridgway 1967, p. 317ff.) and concludes that, although the skyphos has better Late Geometric than Middle Geometric parallels, the other components of the grave group indicate a Veii IIA assemblage, that is, of the phase in which imported (Middle Geometric) chevron skyphoi normally occur. The "chronological anomaly" noted by Ridgway (*ibid.*, p. 318) is relevant to the date of the appearance of the bird motif in Etruria. A bird-decorated bronze belt from Veii, Quattro Fontanili tomb EE 12 (QF 2, p. 96c, fig. 30) also appears in a context dated by Close-Brooks to Veii IIA (Close-Brooks 1963, p. 57, fig. 5). The extent of the anomaly depends entirely on the date (c. 800 B.C.) chosen by Close-Brooks for the beginning of Veii IIA, on the basis of the earliest possible date for the imported chevron skyphoi which characterise the phase (Close-Brooks 1967, p. 329). If it could be shown that these chevron skyphoi arrive somewhat closer to the middle of the eighth century, the association of Middle and Late Geometric types would become less surprising.

The heron of subgeometric form also appears painted white on burnished red impasto pottery, a negative image of that found on subgeometric pottery (*Fig. 106*). An extensive class of pottery produced from this fabric exists and examples frequently occur in context with our subgeometric pottery. A few shapes parallel those used by the subgeometric production but the heron is the only characteristic subgeometric motif employed and its use is rare in comparison with the range of motifs characteristic of that pottery.

Painted impasto pan tiles found in Zone G, associated with House B, at Acquarossa are decorated with horses and herons (Wikander 1981, figs. 71-74) in the white-on-red technique described above. The herons are used as filling motifs between the legs of horses, a composition not found on subgeometric pottery but probably to be associated with the Faliscan preference for deer and horses (see below, DEER). No subgeometric pottery has been found at Acquarossa and the earliest painted pottery there is of Etrusco-Corinthian style.

Impasto and bucchero spiral amphoras are frequently decorated with incised herons (impasto: Dohan 1942, pl. XXX.9; bucchero: Rasmussen 1979, figs. 2, 5) and occasionally the same motif appears on impasto oinochoai and kotylai (oinochoe: Gli Etruschi 1980, p. 248, fig. 1; kotyle: Pohl 1972, p. 275, fig. 270.1). The incised motif shows the same outline as the subgeometric painted motif but the body is usually filled with stippling or parallel lines. The variant motif with back-turned head is also found on impasto amphoras, kotylai and oinochoai (amphora: Bartoloni 1975, fig. 93.7; kotyle: Gli Etruschi 1980, p. 190, fig. 13; oinochoe: D'Agostino 1968, fig. 26.65). An Etrusco-Corinthian olpe from Pontecagnano tomb 1697 (*Fig. 108*) carries, on the lower part of the belly, an incised heron holding a fish in its mouth.

A group of amphoras with the same shape as those of the Etrusco-Corinthian Scale Amphora Group (Szilágyi 1975, p. 52) is decorated with a frieze of herons and dot-rosettes on the shoulder (Gli Etruschi 1980, p. 228, fig. 92). Among our contexts, all examples were found at Caere. Szilágyi attributes the Scale Amphora Group to a Caeretan workshop established by the Bearded Sphinx Painter around 600 B.C. (Szilágyi 1975, p. 52), suggesting that he moved to Caere from Vulci towards the end of his career. In light of the evidence discussed earlier

(Typology: CRATERS, STAMNOID OLLAS) that the subgeometric production of southern Etruria shares certain shapes with the subgeometric production of central Etruria, it no longer seems necessary to transfer the artist from city to city but it is now possible to see the Etrusco-Corinthian workshops in each case developing out of the established subgeometric tradition.

The northern wall of the Tomba delle Anatre in the Riserva del Bagno cemetery at Veii is painted with a procession of birds above a five-part band of alternating red, black and cream-coloured horizontal striptes (De Agostino 1964, fig. without number). The outline of the body of each bird is drawn with red paint, the body is filled with red or cream paint and detail (a zig-zag or cross-hatching) is added in black. Although the bodies of these birds are very similar to the subgeometric heron, they differ in several respects: two short vertical lines join the neck to the back, and a short triangular leg is shown between the breast and foot of each bird. Although it is tempting to see the heron-decorated stamnoid ollas which were found in this tomb as the model for the painting on the wall, there is no very conclusive proof.

FISH

Cat.: 24, 25, 97, 98, 99, 100, 126, 151, 157, 208, 214, 221, 222.

The subgeometric fish (*Fig. 9*) has an oval body with reserved backbone and head. The tail is composed of two short diverging arcs, two curved lines indicate the gills at the base of the neck and there is a dot for the eye. Four fins are painted in outline only; two emerge from the head and two from the lower back.

Fish first appear of Greek pottery of the Late Geometric styles and their bodies are hatched or show the underlying bone structure (Coldstream 1968, pls. 28e, 29d,e,f). One Argive Late Geometric crater shows a silhouette fish (*ibid.*, pl. 31j) while the Pithekoussan Late Geometric "Shipwreck Krater" (Buchner 1954, fig. 1) illustrates a variety of silhouette and geometric fish. Early Protocorinthian globular aryballoi found at Cumae also carry various types of fish (Gabrici 1913, pls. XLII.36, XLIII.1,2, XLIV.3) but none of these is very similar to the subgeometric type. Somewhat closer are the fish on a Middle Protocorinthian oinochoe found at Pithekoussai (Ridgway 1982, p. 6) which Dik suggests serve as the prototype for the fish on an oinochoe found in tomb 2 of the Banditaccia cemetery at Caere (Dik 1981b, p. 72, cat. 145).

The fish on the oinochoe discussed by Dik resemble the subgeometric type but have added white stippling on their bodies; a file of herons around the neck strengthens the probability of production in a Caeretan workshop. Two other oinochoai found at Caere are decorated with fish of subgeometric style (cat. 156 and 157) and in association with them were found plates (cat. 24 and 25) and a stamnoid olla (cat. 222) decorated with the same motif. It also occurs on amphoras, craters and bowls, the same basic range of shapes as are decorated with the heron motif. Dik states that the oinochoe from Banditaccia tomb 2 belongs to "un vasto gruppo di vasi ceretani con una decorazione di pesci" (Dik 1981, p. 72) and notes that there is "una serie di vasi tarquiniesi tipo protocorinzio, che presentano gli stessi motivi decorativi degli esemplari ceretani" (*ibid.*, p. 73). He claims that the Tarquinian production differs from the Caeretan in the "aspetto trascurato della decorazione" (*ibid.*) but our evidence indicates a slightly different situation.

A number of oinochoai of protocorinthian shape found at Tarquinia, catalogued and illustrated by Canciani are decorated with fish (Canciani 1974, pls. 11.1-6, 12.1-3, 14.1, 16.1-5, 23.3), but although the examples on any one vase are all of the same type, few of the vases show the exact repetition of a type found elsewhere. On some fish the detail shows the pattern of the scales (*ibid.*, pl. 11.1-6, 12.3), on others the body is shown in silhouette (*ibid.*, pl. 14.1, 16.1-5) and another type shows a combination of the foregoing styles (*ibid.*, pl. 12.1.2, 23.3). Even the silhouette style fish are different from our subgeometric fish: some omit the reserved backbone and add a triangular tail (*ibid.*, pl. 14.1); others retain the reserved backbone but add interior stripes (*ibid.*, pl. 16.1-5). In no case are there any aspects of the fish itself or of the composition of the vase which suggest derivation from the oinochoai found in southern Etruria. Rather, it is the uniformity of the type of fish found on subgeometric pottery from southern Etruria which distinguishes it from the variety of types found on the Late Geometric and Protocorinthian pottery of southern Italy and the italogeometric oinochoai from Tarquinia.

Occasionally an incised fish decorates impasto spiral amphoras and kotylai and bucchero amphoras and cups. Like the incised birds, the body is stippled or striped but the incised fish have been found further inland than the subgeometric ones (a spiral amphora from Veii, Macchia della Comunità tomb 64 shows both herons and fish). This is not a long-lived motif and dies out in Etruria with the subgeometric style.

DEER

Cat.: 63, 203, 242.

The subgeometric deer (Dohan 1942, pl. XXIX) is a four-legged animal with a short tail, small pointed head and two short ears. The feet and head are the only features which are detailed: fetlocks and hooves are shown and the lower jaw is rendered in outline. The body, neck and head are formed with a single brush stroke, giving a rubbery look to the shape. One variation of the motif shows an animal with longer legs and a long tail (cat. 242). Usually a long tail is characteristic of horses but here the head and neck are so like the short-tailed beast and, lacking the mane and longer muzzle of horses elsewhere, it looks as if our motif is better termed a deer.

An Attic Middle Geometric pyxis illustrates the essential features of Greek Geometric horses and deer (Coldstream 1968, pl. 4e,f,g): both have the same body but the deer has a short tail and antlers while horses have a long tail and a mane marked along the back of the neck. At times the lack of antlers on a short-tailed animal suggests a doe (Coldstream 1968, pls. 7b,c and 8e) rather than a stag and, at least on Attic Geometric vases, horses are more frequently grouped with human figures (a composition reflected in the impasto tradition of southern Etruria: Dohan 1942, pl. 1.1; pl. XVIII.5,6), while deer are left to graze in a field apart (Coldstream 1968, pl. 11g). Early Protocorinthian globular aryballoi found at Cumae also depict deer (Gabrici 1913, pls. XXXIX.1, XLI.3, XLVI.3 and XLVII.2) but otherwise this motif is not common on protocorinthian pottery.

The subgeometric deer is rare but on at least three vases it occurs with the heron motif (cat. 63, Pasqui 1894, fig. 136 and fig. 137) and the fluid line of the body is very similar to that of the bird. All

presently known examples come from the interior of our area, Veii and Narce, and the shapes on which they occur, amphoras and ollas, are types characteristic of that region.

HUMAN FIGURES

The amphora from Caere, Monte Abatone tomb 297 (cat. 201) shows a decorative feature unique within our subgeometric production, the portrayal of human figures. The similarity of the shape to bronze amphoras of local Facies II type has been discussed earlier (Typology: AMPHORAS, type 3) and both fabric and the horizontal banding of lower body and foot are characteristic of the other shapes from our production but, not only is this our single vase which introduces human figures, it is also the only decorative scene in which the figures interact.

A man and a woman face each other, the woman reaching with one hand to touch the chin of her companion. She wears a long belted tunic, detailed with short diagonal lines, very similar to the plaid garment worn by the crowning figures on several cinerary urns from Chiusi (Bonfante 1975, p. 158ff., figs. 4-9) and her hair, tied in a long plait, parallels the fashion worn by the female figures on the same urns (*ibid.*, figs. 4, 5). The male figure wears a diamond-shaped belt, short chequered skirt and knee-high shoes. The shape of the belt suggests the bronze lozenge-shaped belts from Facies II contexts at Veii (see above, Decoration: HERONS) while the short skirt also clothes warriors incised on impasto vessels from Narce (Pasqui 1894, fig. 137).

The attenuated forms and the juxtaposition of profile head and legs with a frontal torso resembles the general aspect of human figures painted on Greek pottery of the various Geometric styles but, in addition to the local aspects of their dress, the outline style which

depicts the body of the male figure is without comparison among the Late Geometric styles of the Aegean or the western colonies. Female figures of the Greek styles often wear a long skirt but male figures are unclothed and rendered in simple silhouette; vases of Early Protoattic style adopt the outline manner briefly, but there the stocky proportions of the figures are no longer truly geometric (Brokaw 1963, pl. 35.4). The combination of outline and silhouette style used for the male figure on our amphora is also adopted to depict the animals which cover the remaining sides of the vase. This creates an effect similar to that of the subgeometric heron and fish found on incised impasto vessels; the painted version appears also on several amphoras of orientalisising style from Veii and Narce (Dik 1980, p. 15ff., pls. 1.1-4, 2.1-3, 4.4,5), but the animals there reflect the imaginative combinations characteristic of near eastern oriental style, while ours represent stylised natural forms.

It has been suggested that the painter of this vase has connections with Aristonothos (Cristofani Martelli 1973, p. 111), who signed himself as painter on a crater found at Caere during the nineteenth century (Bianco 1965, pp. 3-5). The Aristonothos crater depicts on one side, the blinding of Polyphemos and on the other, a naval battle. The (then) unparalleled portrayal of human figures, the Greek signature of the artist and the illustration of a Greek legend inspired early attributions of this vase to the production of various regions of Greece, among which the Argolid and Cyclades predominated; the first study to propose a Caeretan production absorbed the multiplicity of the foregoing opinions by suggesting that the artist, of Cycladic origin, had worked first at Athens and then at Syracuse before establishing a practice at Caere (Schweitzer 1955, p. 78ff.). The affinities of the figured style with that

found at Megara Hyblaea during the seventh century have been used by Guarducci to support her attribution of the alphabet employed for the inscription to her "alphabet 2", characteristic of Syracuse and Megara Hyblaea (Guarducci 1976, p. 240); as further evidence of exchanges between south-eastern Sicily and Etruria, she cites the fragments of heron plates found at Elorus and Gela (*ibid.*, p. 241).

Fabric, paint and the star-shaped filling motif are the only traits shared between the Monte Abatone amphora and the Aristonothos crater. The bowl of the Aristonothos crater is wider and deeper than that of our subgeometric craters and it rests on a lower foot. The main decorative register and subsidiary decoration divide along neat horizontal and vertical boundaries which emphasise the contours of the vase, rather than sprawling haphazardly across its surface, as do the animals on the Monte Abatone amphora. The human figures found on the Aristonothos crater are closer in proportion and dress to those found on the Chigi Vase of Late Protocorinthian style (Johansen 1923, pls. XXXIX, XL; Payne 1931, p. 182, note 1, accepted it as Etruscan) than to those on our amphora and the dot-filled circles used as a filling motif find closer parallels on oinochoai of Cumaeian manufacture (Dik 1981, p. 72, pl. 22) than in Etruria. While it is still possible that the Aristonothos crater was produced at Caere, our study of the subgeometric style known from Caere indicates that it is not a product of that style.

SUBSIDIARY MOTIFS

The majority of the subsidiary motifs found on subgeometric pottery are paralleled on Early Protocorinthian pottery. A few appear on earlier Greek Geometric styles but, because of their continued use

in the Early Protocorinthian style, should not be interpreted as justifying an earlier date for our pottery. A few motifs have parallels on impasto and bronzes of Facies II type from Etruria and may be presumed to have an indigenous source.

DOTTED LATTICE

Cat.: 146, 151, 156, 157, 159, 188, 189, 190, 193.

A network of lozenges, each with a dot at the centre, appears within a rectangular metopal frame on several Early Protocorinthian shapes (Johansen 1923, pl. IX.7, pl. VIII.5, pl. XII.1). On sub-geometric pottery the rectangular frame is abandoned and the pattern encircles the vase, usually the neck of oinochoai and amphoras. The diagonal lines of the lattice are connected to each other but not to the horizontal lines of the rows above and below; one exception (cat. 242) is paralleled on a biconical urn from Vulci (Canciani 1974-75, fig. 1) and a kantharos from Samos (Coldstream 1968, pl. 64h). The segment of dotted lattice pattern within the frieze of herons on the plate from Narce, tomb 1 is unique; the oinochoe from the same tomb (cat. 163) has herons on the shoulder and dotted lattice around the neck.

This is one of the few subsidiary motifs which is uncommon at Tarquinia. Canciani identifies the single example among his catalogue (Canciani 1974, pl. 2.5) as Cumaeian, but the parallels at Caere now suggest a Caeretan production.

CROSS-HATCHED TRIANGLES

Cat.: 71, 72, 195, 203.

Triangles filled with two sets of parallel crossing lines appear on Corinthian Middle Geometric oinochoai (Coldstream 1968, pl. 18a,c), Early Protocorinthian globular aryballoi (Johansen 1923, pl. IV.2,3) and on Rhodian bird bowls (Coldstream 1968, pl. 61e). The motif is not very common on subgeometric pottery from southern Etruria although several examples occur on pottery of geometric style from Vulci (Canciani 1974-75, fig. 1) and Narce (Dohan 1942, pls. XVIII.1 and XXI.1) and on italo-geometric pottery from Tarquinia (Canciani 1974, pl. 21.6,7,8; 22.2,4,7,8).

HATCHED TRIANGLES

Cat.: 91, 92, 94, 95, 96, 102, 103, 166, 180, 200.

Triangles filled with one set of parallel lines appear on Early Protocorinthian globular aryballoi (Johansen 1923, pl. IV.3,4). They are also especially popular on incised Villanovan impasto and bronzes (impasto: QF 1, figs. 97c, 120c, QF 2, figs. 361, Hencken 1968, p. 145, fig. 132; bronze: Hencken 1968, p. 144k, fig. 131-i and p, p. 169, fig. 155) and on Villanovan impasto bowls decorated with metal strips (QF 2, p. 103b, fig. 34; p. 104b, fig. 34; QF 5, p. 325.1, fig. 87; p. 323.1, fig. 87). On subgeometric pottery the motif is most common on bowls and occasionally appears on situlas, oinochoai and amphoras.

DOTTED TRIANGLES

Cat.: 200, 202.

Stippled triangles do not occur in the Greek Geometric or Protocorinthian style. The subgeometric practice is probably taken from incised impasto (dipper: Dohan 1942, pl. XXX.25) where it is also common for the bodies of birds and fish (Holland 1925, pl. IV).

FILLED TRIANGLES

Cat.: 147, 149, 151, 152, 156, 157, 160, 161, 164-170, 188-190, 192, 193, 195, 199, 200, 204, 205.

Rays rise from the base on a number of protocorinthian shapes and shorter solid triangles appear in rows on other shapes (Johansen 1923, pl. VIII.6; pl. XVII.4). On subgeometric pottery the motif may be pendent or upright and sometimes the two alternate in the same register (cat. 205). The motif is most common on amphoras and oinochoai; the use of numerous horizontal bands of triangles on amphoras is paralleled on impasto amphoras of the White-on-Red-class (*Fig. 109*). The motif is also very popular at Tarquinia (Canciani 1974, pls. 4.3; 5.1,2,5,6; 9.7,8,9,10,11; 13.7; 14.4,8; 15.1,3; 17.1,3).

BUTTERFLY

Cat.: 162, 223, 224.

Two filled triangles meeting at a single point appear on Greek Geometric vases from the Middle Geometric style onward; on Late Geometric and Early Protocorinthian pottery they frequently occur between the handles on kotylai (Coldstream 1968, pl. 19-1; Johansen 1923, pl. VII.1,2). Several Cumaeen Middle Protocorinthian oinochoai found in Etruria carry the motif (Ricci 1955, fig. 12.1, Colonna 1968,

fig. 5) and it is probably from these that the subgeometric use derives. The motif is not very common on subgeometric pottery but occurs on two ollas and an oinochoe.

ZIG-ZAG

Cat.: 172-179, 181, 186, 187.

A zig-zag line is a common border motif on Facies II bronzes and also appears on incised impasto (bronzes: QF 1, p. 239d, fig. 101, QF 2, p. 96c, fig. 30; impasto: QF 1, p. 98a, fig. 12, QF 2, p. 156a, fig. 70). It is most common on subgeometric situlas.

VERTICAL WAVY-LINE GROUPS

Cat.: 2, 6, 7, 30, 32, 36, 51, 54, 62, 84, 183, 199, 247, 248, 250.

Groups of vertical wavy lines spaced evenly across a horizontal field appear on several shapes of Corinthian Late Geometric and Early Protocorinthian pottery (Neeft 1981, fig. 3a; Coldstream 1968, pls. 20h, 21b,g; Johansen 1923, pls. VII.3, VIII.1,3). They are also common on the bodies of several MPC oinochoai found in Etruria (Colonna 1968, fig. 5; Canciani 1974, pl. 2.6,7; Pottier 1897, pl. 34.D 62). On subgeometric pottery they occur occasionally on plates, a situla, an amphora and lids of type 2.

HOOKS

Cat.: 199.

Hooks appear on Early Protocorinthian craters (Coldstream 1968, pl. 21k) and are common on ovoid aryballoi (Johansen 1923, pls. XIV.5,9; XV.9; XVI.4,5,6,7,8). The example from our catalogue is an amphora.

RUNNING-S

Cat.: 194, 206, 214, 241.

A chain of diagonally interlocking S's appears on various shapes of Early Protocorinthian pottery (Johansen 1923, pl. V.2; Coldstream 1968, pl. 21k) and may derive from the continuous spiral found on Corinthian Late Geometric (Coldstream 1968, pl. 20a,b,c). It appears on the Middle Protocorinthian oinochoe found in tomb 1187 at Pithekoussai (Ridgway 1982, ms, fig. 1). On subgeometric pottery it appears on oinochoai, amphoras and ollas. It is also very common on oinochoai found at Tarquinia (Canciani 1974, pls. 3.2,3,5,6,7; 6.5,6,8; 7.1-7; 8.2-9; 9.1,3,5; 11.2,3).

WAVY-LINE

Cat.: 139-144, 152, 158, 218, 225-229.

A horizontal undulating line appears between the handles on some Late Geometric Cycladic hydriae (Coldstream 1968, pl. 37a and c) but is otherwise unusual in Greek geometric pottery. It appears on round-necked oinochoai and dippers from Facies II contexts at Veii (QF 1, p. 148g, fig. 47; QF 2, p. 187b, fig. 89) and is more frequent in the italo-geometric pottery of Campania (D'Agostino 1968, figs. 18-21) and Sicily (Åkerström 1943, pl. 1.3,7; pl. 4.3; pl. 5.5,6,8,9) and also at Tarquinia (Canciani 1974, pls. 5.1-8; 6.1-4; 17.9; 18.2,7; 22.8; 26.4-8,10; 30.1-3,5-7; 32.9). On subgeometric pottery this motif occurs on the necks of oinochoai, on the shoulder of dippers and between the handles on ollas.

HERRINGBONE

Cat.: 182.

A motif resembling the backbone of a fish appears on Protoattic hydriae (Brokaw 1963, pls. 33.2; 34.1-6), a protocorinthian oinochoe found at Pontecagnano (D'Agostino 1968, fig. 16.XXII.17) and on a stamnoid olla found at Megara Hybalea (*Fig. 100*). The motif is rare on subgeometric pottery and the situla cited in the catalogue occurs in the same tomb as a kotyle decorated with the same motif (*Fig. 110*).

DOTS

Rows of dots occur on pottery of Late Geometric style from various regions of Greece (Coldstream 1968, pls. 10k,m; 25a; 29a,d,f; 63f,g) and Italy (Åkerström 1943, pls. 12.2; 13.4; 14.2,4; QF 3, p. 170.58, fig. 49; 247.4, fig. 96; 254.11, fig. 101).

PALMETTE

Cat.: 53, 203.

Palmettes are not common on Late Geometric and Early Proto-corinthian pottery. Dohan believed that the palmettes on cat. 203 derived from Early Protoattic pottery (Dohan 1942, p. 60) but also cited a number of parallels found in Italy which are actually closer than those noted for the protoattic vases and were probably of Italian manufacture. The palmettes on a protocorinthian style tripod pyxis from the same tomb at Narce provide a close parallel for the palmettes on her vase, but the tripod form appears to be Italic. Palmettes are especially common on metalwork of the Orientalising period in Etruria and the type shown on cat. 53 finds close parallels on a silver situla

and bronze wagon, both from the Regolini-Galassi tomb at Caere (Pareti 1947, pl. XV.151 and pl. XXXI.237), and on white-painted red impasto pithoi from the Tomba degli Alari of the Banditaccia necropolis at Cerveteri (Ricci 1955, fig. 63, top register). A white-painted red impasto amphora from the same tomb as cat. 53 also carries this palmette pattern (*Fig. 109*).

SNAKE

Cat.: 159.

The snake depicted on subgeometric pottery has an undulating dark body, usually overpainted with white dots, and a triangular or diamond-shaped head with reserved eyes and a short tongue. This motif clearly derives from protocorinthian pottery and probably reached Etruria on Middle Protocorinthian oinochoai, a few of which occur in our tomb groups (Ricci 1955, fig. 12.1; Colonna 1968, fig. 5)..

COMPOSITION

The subgeometric style of southern Etruria is a linear geometric style. Fine and wide horizontal bands cover most of the exterior surface of the vase and the silhouette-style animals, which are the primary decorative motifs, are also confined to horizontal registers. Primary motifs are rarely mixed with each other or with subsidiary motifs, although the latter are sometimes alternative within one register, producing the so-called "metope" pattern.

This linear geometric style has close affinities with the pottery of Late Geometric and Early Protocorinthian style found in southern Italy and Sicily. Although the silhouette style is used for horses and

deer from their appearance on Greek geometric pottery, birds and fish were initially shown with hatched bodies and do not assume silhouette form until the Late Geometric period. The repetition of a single animal motif around a vase breaks down the symmetry characteristic of the earlier geometric pottery, relegating natural forms to the monotony of stamped decoration on bronzes. Although Corinthian Late Geometric pottery carries fine horizontal banding over much of the exterior surface of the vase and the practice finds its way into the pottery found in Veii IIB contexts, the use of fine and wide horizontal bands to cover the remainder of the vase is more characteristic of the Early Protocorinthian style.

The subgeometric style of southern Etruria differs from the contemporary Greek styles in choice of shapes and in dimension, both of shapes and motifs. Those subgeometric shapes with close Greek parallels tend to reflect Greek schemes of composition. The subgeometric plates and bowls are decorated on the exterior, like the Late Geometric types found at Pithekoussai (and unlike the standard protocorinthian plate), stamnoid ollas are decorated between the handles like the Greek Late Geometric globular pyxis, and oinochoai are decorated on the neck, shoulder and sometimes belly, like the Protocorinthian prototypes. Craters are decorated at the top of the exterior surface of the bowl, below the lip. They are somewhat smaller than their Greek counterparts and lack handles, a modification which changes the vase from a two-sided to a multi-sided shape. Amphoras, the single Greek-derived shape without close parallels among any of the Late Geometric wares of Italy or Sicily, frequently carry horizontal bands of repeated motifs, a practice having better affinities with the decoration of bronze vessels than the plain horizontal banding characteristic of other painted shapes.

The subgeometric pottery from southern Etruria resembles subgeometric pottery from Tarquinia, Vulci and Pitigliano most closely in terms of composition. Although the corpus of Akerstrom's class (Åkerström 1943, p. 88ff.) is much smaller and the use of the metope pattern as a primary motif is not common in the southern region, the shape and syntax of the craters is the same in both areas. Beyond this the similarities break down: the small amphoras and globular dippers decorated with the metope pattern at Tarquinia do not have parallels among the painted fabrics at Caere and the lack of contexts for the pottery from Tarquinia obstructs understanding of its chronological associations with the southern material.

CHAPTER III

Distribution

The distribution of the subgeometric pottery from southern Etruria provides far more specific indications about cultural interactions both in and outside Etruria than the analysis of its stylistic components. In this respect it differs from the variety of local styles of Late Geometric pottery which have been found at Vulci, Bisenzio, Tarquinia and Veii, for very little stylistic unity exists between them despite their independent affinities with Euboean Late Geometric style. The subgeometric styles are the first truly regional pottery styles found in Italy and their fundamental innovation is the standardisation of shapes and decoration, detracting perhaps from artistic individuality but establishing the tradition of regional characteristics which underly the production of individual masters or workshops and are the foundation for the schools of the subsequent centuries.

There can be no doubt that Caere was the main centre of the subgeometric pottery production of southern Etruria. Not only do our earliest types occur there (see Chapter IV: Chronology), but examples of each of our shapes as well as most of the decorative motifs have been found there while elsewhere both the number of tombs and the variety of types is lesser. The extent to which this view may be determined both by excavation and publication is amply demonstrated by the limited conclusions about the subgeometric style which Akerstrom reached (Åkerström 1943, p. 88ff.), lacking the publication of Caeretan subgeometric pottery. A similar impediment to interpretation prevails today with regard to Veii, where the excavations in the Macchia della Comunità cemetery have never been fully published. This is the most extensive single group of Veii III material and fortunately much of it is still accessible in the storerooms of the Villa Giulia museum, for it provides valuable links between the subgeometric pottery found at Caere

and Narce. Similarly, the excavations at Narce and Capena, although overlooked by Akerstrom indicate an important meeting-place for the subgeometric styles of central and southern Etruria.

The distribution of our types between the three main sites where they occur (Caere, Veii and Narce) is shown on Table I. The nine types and the heron motif, which occur at all three sites, form the core of the subgeometric production but do not offer any independent proof of their place of production. A few types and the fish motif have been found only at Caere (PLATE, type 2, BOWL, type 2, OINOCHOE, type 1b and AMPHORA, type 3) and must have been made there. Several observations, however, suggest that Caere was not the only centre of production. The motif of the heron with its head turned backwards, found on plates of type 1c, craters and stamnoid ollas of type 1b is found (with one exception: cat. 130) only at Veii and Narce. The deer motif also is found only at these two sites and the type of amphora on which it sometimes occurs (type 4) has been found only at Narce. Otherwise, the technique and manner of drawing is so similar as to preclude further subdivision.

While it is probable that examples of each of the types found at all three sites was manufactured at Caere, it is likely that some were also produced at Veii or Narce. This is particularly relevant to the instances of subgeometric pottery which occur outside the three main centres. The fragments of plates found at Blera, Monterano, San Giovenale and Santa Marinella all belong to types 1b or 1c, which are otherwise most common at Caere. The stamnoid ollas from Marino, Castel di Decima and Pontecagnano are all of type 1a, a type distributed fairly equally between Caere and Veii; other aspects of the cemeteries in Lazio and Campania evidence contact with internal rather than

coastal Etruria and it appears likely that these ollas travelled south from Veii. The clearest evidence for this distinction comes on incised impasto. A number of spiral amphoras, kotylai and oinochoai found in Lazio and Campania carry a heron of the type with the head turned backwards, a type whose identification with Veii and Narce has already been noted.

The subgeometric production of southern Etruria shares numerous shapes with that of central Etruria, Lazio and Campania, but a few shapes and decorative motifs are distinct in each case. The following section discusses those shapes from each area which are held in common with southern Etruria, leaving aside the unique aspects of each area for a separate study.

TABLE I

<u>Type</u>		<u>Caere</u>	<u>Veii</u>	<u>Narce</u>
PLATE	1a	x	x	
	1b	x	x	x
	1c	x	x	x
	1e	x		
	2	x		
BOWL	1	x	x	
	2	x		
	3	x		
	4	x	x	
CRATER		x	x	x
DIPPER		x	x	x
OINOCHOE	1a	x		
	1b	x		
	2a	x	x	x
	2b	x	x	
	2c	x		
	2d	x		
SITULA		x	x	
AMPHORA	1	x		
	2a	x	x	x
	2b	x		
	3	x		
	4			x
STAMNOID OLLAS	1a	x	x	x
	1b		x	x
	1c	x		
	1a	x	x	x
	1b		x	x
	1c	x		
	1d	x		
	1e	x	x	x
	1f	x		
	2	x	x	x
	3	x		
LID	1	x	x	
	2	x		

CENTRAL ETRURIA

Plate 1

- 1) Poggio Buco, tomb E (Matteucig 1951, p. 36.30; pl. XIII.3)
- 2) Poggio Buco, sporadico A (Bartoloni 1972, p. 158.7; pl. CIII.a,b)
- 3) Poggio Buco, sporadico A (Bartoloni 1972, p. 158.8; pl. CIII.c,d)
- 4) Tarquinia, without no. (Canciani 1974, p. 56; pl. 41.1-3)
- 5) Tarquinia, without no. (Canciani 1974, p. 56; pl. 41.4)
- 6) Tarquinia, Inv. RC 1159 (Iacopi 1955, p. 1; pl. 2.2)
- 7) Tarquinia, Inv. RC 8555 (Canciani 1974, p. 56, pl. 41.5-7)
- 8) Tarquinia, Inv. RC 6500 (Canciani 1974, p. 56, pl. 42.1,2,4)
- 9) Tarquinia, Inv. RC 8499 (Canciani 1974, p. 57, pl. 42.3,5)
- 10) Tarquinia, "Warrior's Tomb" (Hencken 1968, p. 213; fig. 193.a)
- 11) Tarquinia, "Warrior's Tomb" (Hencken 1968, p. 213; fig. 193.b)

Bowl 1

- 1) Tarquinia, without no. (Canciani 1974, p. 54; pl. 39.16)
- 2) Tarquinia, without no. (Canciani 1974, p. 54; pl. 39.17)
- 3) Tarquinia, Inv. RC 1197 (Canciani 1974, p. 35; pl. 39.18)
- 4) Tarquinia, Inv. RC 8028 (Canciani 1974, p. 55; pl. 39.20)
- 5) Tarquinia, Inv. RC 7123 (Canciani 1974, p. 55; pl. 39.21)

Bowl 3

- 1) Pitigliano, tomb XVI (Boehlau 1900, p. 169.19)
- 2) Pitigliano, tomb XVI (Boehlau 1900, p. 169.19, fig. 4.1)
- 3) Poggio Buco, tomb A (Matteucig 1951, p. 20.8,9; pl. II.4,5)
- 4) Poggio Buco, tomb A (Matteucig 1951, p. 20.9; pl. II.5)
- 5) Poggio Buco, tomb D (Matteucig 1951, p. 34.22; pl. X.7)
- 6) Poggio Buco, tomb I (Bartoloni 1972, p. 16.3; pl. VI.b)
- 7) Poggio Buco, tomb I (Bartoloni 1972, p. 17.4; pl. VI.c)
- 8) Poggio Buco, tomb I (Bartoloni 1972, p. 17.5; pl. VI.d)
- 9) Poggio Buco, tomb III (Bartoloni 1972, p. 38.2; pl. XV.c)
- 10) Poggio Buco, tomb VI (Bartoloni 1972, p. 68.11; pl. XXXV.d)
- 11) Tarquinia, Inv. RC 8876 (Canciani 1974, p. 40; pl. 31.5)

Bowl 3

- 12) Tarquinia, "Warrior's Tomb" (Hencken 1968, p. 213; fig. 194a)
- 13) Vulci, tomb 42F (Dohan 1942, p. 94, 16, 17, 18; pl. XLIX. 16, 17, 18)

Bowl 4

- 1) Poggio Buco, tomb B (Matteucig 1951, p. 25.32; pl. V.3)
- 2) Poggio Buco, tomb II (Bartoloni 1972, p. 32.5; pl. V.3)
- 3) Tarquinia, Inv. RC 658 (Canciani 1974, p. 52; pl. 38.8,9)
- 4) Tarquinia, Inv. 7129 (Canciani 1974, p. 53; pl. 38.10)
- 5) Tarquinia, Inv. RC 8744 (Canciani 1974, p. 53; pl. 38.11)

Goblets

- 1) Poggio Buco, tomb E (Matteucig 1951, p. 37.40; pl. XIII.15)
- 2) Magliano, tomb 2 (Minto 1935, p. 21; pl. II)
- 3) Magliano, tomb 6 (Minto 1935, p. 23; pl. III)
- 4) Poggio Buco, tomb F (Matteucig 1951, p. 40.22; pl. XVI.3)
- 5) Poggio Buco, tomb G (Matteucig 1951, p. 49.37; pl. XX.1)
- 6) Poggio Buco, tomb VIII (Bartoloni 1972, p. 114.26; pl. LXIX.a)
- 7) Poggio Buco, tomb VIII (Bartoloni 1972, p. 114.27; pl. LXIX.b)
- 8) Poggio Buco, sporadic B (Bartoloni 1972, p. 170.28; pl. CXV.a)
- 9) Poggio Buco, sporadic B (Bartoloni 1972, p. 170.29; pl. CXV.b)
- 10) Poggio Buco, sporadic B (Bartoloni 1972, p. 170.30; pl. CXV.c)
- 11) Poggio Buco, sporadic B (Bartoloni 1972, p. 170.31; pl. CXV.d)
- 12) Poggio Buco, sporadic B (Bartoloni 1972, p. 170.32; pl. CXVI.a)

Crater 1

- 1) Poggio Buco, tomb A (Matteucig 1951, p. 20.7; pl. II.3)
- 2) Poggio Buco, tomb B (Matteucig 1951, p. 28.44; pl. V.11)
- 3) Poggio Buco, tomb C (Matteucig 1951, p. 31.21; pl. VIII.3)
- 4) Poggio Buco, tomb D (Matteucig 1951, p. 33.17; pl. X.2)

Crater 1

- 5) Poggio Buco, tomb I (Bartoloni 1972, p. 16.1; pl. V.a)
- 6) Poggio Buco, tomb VI (Bartoloni 1972, p. 66.4; pl. XXXIII.c)
- 7) Poggio Buco, sporadic B (Bartoloni 1972, p. 164.5; pl. CXI.a)
- 8) Tarquinia, Inv. 3169 (Canciani 1974, p. 38.4; pl. 29.4)
- 9) Tarquinia, Inv. 3122 (Canciani 1974, p. 38.5; pl. 29.5)
- 10) Pitigliano, Grave XII (Boehlau 1900, p. 180.31; fig. 21.3)

Crater 2

- 1) Poggio Buco, tomb G (Matteucig 1951, p. 46.14,17; pl. XVIII.1,2)

Dipper

- 1) Tarquinia, Inv. 550 (Canciani 1974, p. 52; pl. 38.7)

Oinochoe 1

- 1) Tarquinia, Inv. RC 2959 (Canciani 1974, p. 26.1; pl. 19.1)
- 2) Tarquinia, Inv. RC 8482 (Canciani 1974, p. 27.2; pl. 19.2)
- 3) Tarquinia, "Warrior's Tomb" (Hencken 1968, p. 213; fig. 194.b)

Oinochoe 2

- 1) Tarquinia, many (Canciani 1974, pp. 9-24; pls. 3-17)

Stamnoid olla 1

- 1) Poggio Buco, tomb D (Matteucig 1951, p. 33.16; pl. X.1)
- 2) Tarquinia, Inv. RC 1184 (Canciani 1974, p. 38; pl. 30.3)
- 3) Vulci, Necropoli dell'Osteria (Canciani 1974-75, p. 80; fig. 5)
- 4) Vulci, scavi Bendinelli (La Rocca 1978, p. 491; figs. 20-23)

Stamnoid olla 3

- 1) Tarquinia, Inv. RC 8765 (Canciani 1974, p. 38.1; pl. 30.1)
- 2) Tarquinia, Inv. RC 1160 (Canciani 1974, p. 38.2; pl. 30.2)

Åkerström's study of the Geometric style in Italy first proposed the label "subgeometric" to describe a style of pottery found primarily at Tarquinia but also at other centres of the territory to her north, between the Marta and the Ombrone rivers, and east as far as the Tiber (Åkerström 1943, p. 88f.; he called this region "southern Etruria" but today, with such a large body of stylistically distinct material from Caere and Veii, it becomes necessary to differentiate the region to the south or Tarquinia from that to the north and for this reason the latter area is here called "central Etruria" while "southern Etruria" is reserved for the former). Åkerström saw this subgeometric style as an impoverished relic of the various Late Geometric styles found in the same region, which he dated to the first quarter of the seventh century (*ibid.*, p. 155) because of their association with objects of orientalising style. Although his absolute dates for the Late Geometric styles in Etruria are now thought to be too low, his chronology suffers more from the lack of context for much of the material from Tarquinia than from his observations about the derivation of style.

The publication of grave groups from the Poggio Buco cemetery at Statonia (Matteucig 1951; Bartoloni 1972) has provided additional examples of the subgeometric style presented by Åkerström and more recently, Canciani has re-published much of the earlier material from Tarquinia together with some additional examples of the same types (Canciani 1974). He accepts Åkerström's decorative label of the "Metopengattung" for the most characteristic class of the local subgeometric style, but he adds some new observations about similarities with Italic impasto production and prefers to emphasise the Italic affinities of the forms by calling the style italogeometric rather than subgeometric. In this discussion we have retained Åkerström's label

in order to preserve the distinction between this and the earlier Italic pottery of geometric style.

Few plates have been found in central Etruria and, although they are of the same shape and decorative composition as the most popular type from southern Etruria, the choice of decorative motifs differs; no examples of the southern motifs are found in the territory north of Tarquinia and the types characteristic of central Etruria are not found in the southern territory. This isolation of style does not persist outside Etruria however, and the plates of central Etruria have good parallels with plates found at Pithekoussai. Three plates from Poggio Buco and one from Tarquinia (nos. 1-4 of the list above), decorated with radiating triangles and a running-S pattern on the exterior are very close to a plate from tomb 258 of the Valle San Montano cemetery at Pithekoussai. The decoration of the interior is exactly the same for the examples from Tarquinia and Pithekoussai, groups of parallel lines on the brim and wide bands alternating with groups of fine lines on the basin, while the two plates from Poggio Buco carry narrow concentric bands on the interior of the basin. Three further plates from Tarquinia (nos. 5, 6 and 7) also have affinities with plates found at Pithekoussai. The first two, decorated with narrow concentric banding on the interior and exterior and a zig-zag on the surface of the brim closely parallel a plate from tomb 590 at Pithekoussai, while the third, which carries a connected meander pattern on the exterior could be a degenerate form of the true meander which appears on the exterior of the plate from tomb 151 at Pithekoussai. The remaining plates from central Etruria were all found at Tarquinia and display the cross-hatched lozenges familiar on other shapes of subgeometric pottery from this region although without parallels elsewhere.

The single shape which is equally popular in southern and central Etruria is the crater. Its probable derivation from the craters of Late Geometric style found at Vulci and Bisenzio has been discussed earlier (Typology: CRATERS) and the type found in southern Etruria probably derived from them also. The subgeometric craters found in central Etruria are decorated with the "metope" pattern identified by Åkerström (1943, p. 91ff.) and are widely distributed; one example has been found in the territory of Chiusi (Chiusi Archaeological Museum display) and two examples from tomb 27M at Narce (Dohan 1942, p. 29.15,16; pl. XIV.15,16) may be products of this area also; if so they are the only identifiable products from central Etruria found in southern Etruria. In this respect Narce emerges as a unique centre among Etruscan cities, more open to both north and south than the coastal cities of Etruria.

The affinities between the oinochoai of central and southern Etruria have been discussed earlier (Typology: OINOCHOAI) and, like the bowls of types 1 and 4, the oinochoe of type 2 appears across such a relatively vast area, and with so many minor variations of decoration and form that it seems likely that nearly every workshop must have produced some. Curiously, this abundant reproduction stops short of Vulci, where we find oinochoai with taller proportions and decorations following the local Late Geometric style (Canciani 1974-75, fig. 4) and the explanation must be tied to the absence also of the Cumaeian oinochoai distributed from Tarquinia south through Lazio and Campania (Dik 1981, p. 76). Whether this distinction signifies a further territorial division within central Etruria or whether it is simply the result of an extremely under-published site remains to be seen. The smaller globular oinochoe (type 1) appears to be unique to Caere

and Tarquinia but its immediate ancestry is not very clear and falls outside the long list of shapes with Greek geometric prototypes found among the colonial wares of southern Italy and Sicily.

The stamnoid olla (type 1) decorated in Late Geometric style found at Vulci (no. 3, above) is the closest and stylistically earliest parallel for the type found in southern Etruria. Another example, also from Vulci (no. 4) is decorated with cross-hatched lozenges and one from Poggio Buco, tomb D (no. 1, above) bears a variation of the metope pattern; both belong to the decorative tradition of central Etruria and are probably contemporary with our examples from southern Etruria. Canciani illustrates several examples of the type with a wavy-line between the handles (Canciani 1974, pl. 30.3,5,6,7; p. 38f.) which is very common in Lazio (see below, LAZIO, and Typology: STAMNOID OLLAS, type 1c), but all except one (no. 2, above) are of smaller dimensions than ours and probably belong to a later production (cf. FCL 1980, p. 192.46: Lazio Period IVB). It seems most likely that the stamnoid ollas found in central and southern Etruria develop from the example of Late Geometric style found at Vulci, spreading southward into Lazio where the production becomes more prolific and eventually is exported back to central Etruria. The two stamnoid ollas of type 3 found at Tarquinia (nos. 1 and 2, above) probably belong to this latter exchange also.

In addition to the stamnoid ollas of types 1c and 3, dippers and goblets are the only types which occur with the same decoration in both central and southern Etruria (see list, dippers, goblets). The dipper of our subgeometric shape is not very common at Tarquinia, where a more globular type is decorated in the local style (Canciani 1974, p. 51f; pl. 37.5-10, pl. 58.1-5) and a narrower type resembles

the form found in Campania (Canciani 1974, p. 34f; pl. 26.5-8,10; cf. D'Agostino 1968, p. 101f.; fig. 18). The concentration of goblets at Poggio Buco is intriguing for, although a few examples have been found in Lazio and Campania (see below), there is little other evidence at Poggio Buco for such long-distance contacts.

The simple banding which is the only decoration on bowls of types 1 and 4 does not show the same regional variations observed on the larger shapes; the lack of complete uniformity, as well as their popularity across a wide geographic area including Lazio and Campania, however, argues for their production in more than one region. Slight support for this argument is found with bowls of type 3, where the shape is far more common in central than southern Etruria but the decoration of the examples found in southern Etruria suggests local production.

The subgeometric styles of central and southern Etruria provide the earliest and clearest indication of regional styles in the painted pottery of Etruria. As we have seen, there is independent evidence from central Etruria for contact with Pithekoussai and the clear distinction between the two styles found in Etruria suggests that the similarities of shape should be attributed more to their common Iron Age foundation and independent links with the early Greek settlements in southern Italy than to local exchange during the seventh century. It is interesting to note that this isolation of style becomes less apparent as one moves from coastal to internal Etruria. Narce provides examples of the production of central as well as southern Etruria, and must have played an important part in the transmission of goods and ideas from Etruria into Lazio and Campania.

LAZIO

Plate 1

- 1) Acqua Acetosa Laurentina, tomb LXV (Roma 1980, fig. 37)
- 2) Marino, sporadic (Gjerstad 1966, fig. 65.5)

(variation with ring base)

- 3) Ficana, rubbish pit (Ficana 1981, p. 83.30b; pl. XVII)
- 4) Ficana, rubbish pit (Ficana 1981, p. 83.30c; *Fig. 104*)

Bowl 1

- 1) Ficana, rubbish pit (Ficana 1981, p. 84.83b; pl. XX)
- 2) La Rustica, tomb XXXIII (Zaccagni 1976, p. 161.18,19,20; pl. XXVII.18,19,20)
- 3) Marino, Riserva del Truglio, tomb XVIII (Gierow 1964, p. 178.3; fig. 103)
- 4) Marino, Riserva del Truglio, tomb XXIII (Gierow 1964, p. 192.10; fig. 112)
- 5) Rome, Forum tomb I (Gjerstad 1956, p. 133.8; fig. 126.8)
- 6) Satricum, votive deposit (Gierow 1966, noted p. 294)

Bowl 4

- 1) Fidenae (Zevi CLP, p. 150.4)
- 2) La Rustica, tomb XXXIII (Zaccagni CLP, p. 162.21; pl. XXVII.21)
- 3) Marino, Riserva del Truglio tomb XII (Gierow 1964, p. 166.1; fig. 97.1)
- 4) Rome, Forum tomb M (Gjerstad 1956, p. 91.4; fig. 91.4)

Goblet

- 1) Castel di Decima, tomb 8 (Cataldi Dini 1975, p. 359.3; fig. 157)

Crater 2

- 1) Ficana, tomb 14 (Ficana 1980, p. 138.83h; pl. XLVII.83h)

Dipper

- 1) Ficana, tomb 14 (Ficana 1980, p. 138.83d; pl. XLII.83d)
- 2) Marino, Riserva del Truglio tomb XXIII (Gierow 1964, p. 192.8; fig. 112)

Oinochoe 2

- 1) Anzio, sporadic (Gierow 1966, p. 300 - note)
- 2) Castel di Decima, tomb III (Zevi 1976b, p. 274.10)
- 3) Ficana, tomb 14 (Ficana 1980, p. 138.83a; pl. XLI.83a)
- 4) Fidenae (Zevi 1976a, p. 149.2)
- 5) Grottaferrata (Gierow 1964, p. 106.10; fig. 53)
- 6) Marino, Riserva del Truglio, tomb IV (Gierow 1964, p. 143.3; fig. 82)
- 7) Satricum, hut VI (Colonna 1976, p. 327.2,3,4; pl. LXXXVI A.2,3,4)
- 8) Satricum, hut XIII (Colonna 1976, p. 326.3; pl. LXXXVI B.3)

Situla

- 1) Castel di Decima, tomb CIII (Zevi 1976b, p. 271.3; pl. LXVIII A)
- 2) Pratica di Mare, tomb LXII (Muzzioli 1976, p. 304.1; pl. LXXVIII)

Stamnoid ollas, type 1

- 1) Anzio, sporadic (Bergonzi 1976, p. 320.9; pl. LXXXIII A)
- 2) Ficana, tomb 14 (Ficana 1981, p. 138.83e; pl. XLIII.83e)
- 3) Grottaferrata (Gierow 1964, p. 108.5; fig. 54)
- 4) Marino, Riserva del Truglio, tomb VIII (Gierow 1964, p. 160.3; fig. 93)
- 5) Marino, Riserva del Truglio, tomb XXXI (Gierow 1964, p. 187.5; fig. 108)
- 6) Marino, Riserva del Truglio, tomb XXII (Gierow 1964, p. 189.2; fig. 110)
- 7) Marino, Prato della Corte (Gierow 1964, p. 257.17; fig. 151)
- 8) Tivoli, tomb XXXVII.C (Fugazzola Delpino CLP, p. 211.8; pl. XLI)

Stamnoid ollas, type 3

- 1) Anzio, sporadic (Gierow 1966, p. 296.III.1; fig. 88.9)
- 2) Fidenae, sporadic (Zevi 1976a, p. 150.3; pl. XXIII.E)
- 3) Rome, Velia well (Gjerstad 1960, p. 136.13; fig. 91.13)

La Rocca has proposed a pre-colonial, Euboean interest at Rome on the basis of several sherds of Euboean (he believes they are both Eretrian and Pithekoussan) skyphoi found in excavations beside the church of San Omobono at the foot of the Capitoline hill (La Rocca 1977, p. 384). Decorated with a band of concentric circles on the rim, he suggests that these skyphoi provide the decorative prototype for a number of jugs of local shape found in contexts of Period III character in Lazio. Building on his argument, others have suggested that the painted pottery from Period IV A contexts in Lazio, which includes many parallels with the subgeometric production of southern Etruria, derives from this Roman production (FCL 1980, p. 130).

Several objections to La Rocca's hypothesis indicate a slightly different interpretation. First, no skyphoi of the type in question have yet been found in the cemetery at Pithekoussai. While this could be interpreted as an *a priori* indication of a date before the middle of the eighth century for the sherds, it does not necessarily follow that they were made in Rome or any of the Greek settlements in southern Italy and Sicily. Sherds of skyphoi similar to the Roman ones have been found at Castelluccio in Sicily, where they are associated with objects of Siculan III type (Åkerström 1943, p. 16; pl. 1.5) and no other definably Greek products, and at Naxos where they are identified as of local fabric (Pelagotti 1972, fig. 39b). The stylistic date at the transition from the Middle to Late Geometric style suggested by La Rocca (La Rocca 1974-75, p. 90) is contemporary with that of the bird-decorated skyphos from Veii, Quattro Fontanili tomb CC 17A, a tomb group assigned by Close-Brooks to Veii IIA, the phase characterised by the first chevron skyphoi.

Acknowledging the difficulty of distinguishing imports from presumed Italic products, one significant observation about the distribution of these cups is their persistent appearance in native rather than colonial burials; they are no longer confined to Cumae and Veii, but appear in Sicily at Villasmundo (Voza 1974, p. 543), in Apulia at Otranto (D'Andria 1979, p. 20; pl. 15), in southern Italy at Capua and Pontecagnano (Johannowsky 1969, figs. 10,11; Seconda mostra 1974, p. 101), in Lazio at Castel di Decima (FCL 1980, p. 100.17) and even in northern Etruria at Bologna (Morigi Govi-Tovoli 1979, p. 4). In each case the context is clearly Italic and the proportion hardly justifies a resident potter; the fragments found at Rome suit this configuration also.

The second objection to La Rocca's hypothesis concerns the production of pottery of non-Greek shapes decorated with what are regarded as Greek motifs. He believes that the adoption of the new technique of purifying clay could not have taken place without the presence of craftsmen schooled in that tradition (La Rocca 1977, p. 385); the predilection for concentric circles then becomes a further manifestation of Greek involvement. A band of concentric circles, however, is certainly the most common decorative pattern stamped on Italic bronzes, of which there is ample evidence from Veii and Tarquinia. In as much as this early painted pottery occurs in contexts contemporary with bronzes of this type, it no longer seems necessary to attribute their production or decorative inspiration to such a meagerly-represented exterior source. Certainly the technique was new but, in this early period more so than in the following, it was adapted to local shapes and displayed an individual character little concerned with contemporary Greek style.

Finally, in light of the numerous parallels for the early painted pottery found in contexts of Period III character in Lazio (including Rome) found among the tomb groups from the Quattro Fontanili cemetery at Veii, it seems much more likely that the early painted pottery found in Lazio has its centre of production at Veii rather than Rome. This condition continues through the subsequent period of subgeometric pottery where we see that the subgeometric types are all paralleled in southern Etruria and that the production of Lazio offers nothing unique.

Several of the types of subgeometric pottery characteristic of southern Etruria have been found in Lazio and, despite the initial attribution to local production, the sheer quantity of the examples found in southern Etruria suggests that the centre of production was there and that there was no clear territorial distinction between the area north and south of the Tiber at this time. This is best illustrated by the two stamnoid ollas decorated with herons, from Castel di Decima and Marino (cat. nos. 236 and 237). Found in nearly equal number at both Caere and Veii, the examples from Lazio could have been made at either centre. Also characteristic of southern Etruria are the dippers from Ficana and Marino (nos. 1 and 2, above) and the situlas from Castel di Decima and Practica di Mare (nos. 1 and 2, above); both types are present in greater abundance at Caere and again it is reasonable to conclude that the examples found in Lazio came from Caere.

The stamnoid olla decorated with a wavy-line between the handles (our type 1c) is the only type found in southern Etruria which is better represented in Lazio and it may be a local product whose presence at Caere reflects the spread southward of products from

southern Etruria. Similarly, three of the oinochoai found in Lazio (nos. 1, 2 and 6, above) are decorated with a wavy-line on the neck, characteristic of our oinochoai of type 2c at Caere and, given the popularity of this admittedly simple design on stamnoid ollas from the same region, it is quite probable that the oinochoai were made somewhere in this region also.

Painted plates are not very common in Lazio although the red impasto plate which frequently occurs among our contexts in southern Etruria is also popular in Lazio. The plate from Acqua Acetosa Laurentina, tomb LXV (no. 1, above) displays an unusual mixture of hunting and fishing motifs: a man spears a fish from the front end of his boat while a deer strides between the rear end of the boat and the tail of the fish. Although the shape is the same as that of plates of type 1 found in Etruria, neither the fish nor the deer belongs to the types particularly characteristic of the Caere-Veii-Narce production which we have been discussing and it is most likely that it is representative of a local, as yet unknown production. The only other plate of this shape found in Lazio comes from Marino (no. 2, above) and is decorated with fish, again of unique type and suggesting local production.

Two plates found at Ficana (nos. 3 and 4, above) are very similar to our type 1, but have a ring instead of flat base. The exterior decoration of cross-hatched triangles on no. 1 and the wide concentric bands on the interior closely parallel two plates from Narce listed in our catalogue (cat. 71 and 72), but as the ring base is a feature which is otherwise found only in Campania (see CAMPANIA, below) the amalgamation of a decorative pattern characteristic of southern Etruria with a form characteristic of Campania suggests a production in Lazio.

The remaining types shared between southern Etruria and Lazio are the carinated and hemispherical bowls (types 1 and 4) and the goblet, forms which, as we have noted for central Etruria, are invariably decorated with plain banding and distributed across such a wide area that neither decoration nor distribution suggest one particular centre of production.

In conclusion, it appears that the pottery both of Late Geometric and subgeometric style found in Lazio has numerous parallels first at Veii and later also at Caere. As yet no cemetery or settlement in Lazio offers comparable evidence of a settlement so extensive and continuous as that at Veii. Instead, Veii emerges as the major centre of a territory bonded by the Tiber and its tributaries and stretching southward at least to the Alban Hills. Significantly, it is not until the end of the seventh century that both the archaeological record and the historical tradition indicate a growing consciousness of the Tiber as a boundary rather than an artery of this region.

CAMPANIA

Plate 1

- 1) Pithekoussai, tomb 590.3 (Buchner-Ridgway, pl. 171)
- 2) Pithekoussai, tomb 268.5 (Buchner-Ridgway, pl. 99)
- 3) Pithekoussai, tomb 151.3 (Buchner-Ridgway, pl. 57)
- 4) Pithekoussai, frr. from Scarico Gosetti (*Fig. 111*)
- 5) Cumae, tomb LXIV (Gabrici 1913, pl. LIII.3, col. 267)

(variation with a ring base)

- 1) Pithekoussai, tomb 137.11-17 (Buchner-Ridgway, pl. 49.16)
- 2) Pithekoussai, tomb 137.26-28 (Buchner-Ridgway, pl. 50.26)
- 3) Pithekoussai, tomb 151.2 (Buchner-Ridgway, pl. 56)
- 4) Pithekoussai, tomb 191.31 (Buchner-Ridgway, pl. 86)
- 5) Pithekoussai, frr. from Scarico Gosetti (*Figs. 105, 112*)
- 6) Pontecagnano, tomb XXVIII (D'Agostino 1968, p. 173.6; fig. 10)
- 7) Pontecagnano, tomb 129 (*Mostra* 1962, fig. 47.8-11; p. 156.451, p. 157.452)
- 8) Pontecagnano, tomb 243 (*Fig. 113*)
- 9) Pontecagnano, tomb 2171 (Pontecagnano, Museo dell' Agro Picentino, display)
- 10) Cumae, tomb LIV (Gabrici 1913, col. 258, pl. LIII.1)
- 11) Calatia, tomb 48 (R. Dik, letter of 29.3.82)

Bowl 1

- 1) Pontecagnano, tomb XVII.6 (D'Agostino 1968, p. 153, fig. 47 B)
- 2) Pontecagnano, tomb XXIV.7,8 (D'Agostino 1968, p. 169; fig. 62)
- 3) Pontecagnano, tomb XXV.10 (D'Agostino 1968, p. 171, fig. 63)
- 4) Pontecagnano, tomb XXVI.8 (D'Agostino 1968, p. 172, fig. 64)
- 5) Pontecagnano, tomb XXVII.5 (D'Agostino 1968, p. 173, fig. 65)
- 6) Pontecagnano, tomb XXVIII.8,9 (D'Agostino 1968, p. 174, fig. 66)
- 7) Pontecagnano, tomb XXXI.6,7,8 (D'Agostino 1968, p. 179; fig. 70)
- 8) Pontecagnano, tomb 45 (*Mostra* 1962, fig. 45; p. 148.421,422)
- 9) Pontecagnano, tomb 29 (D'Agostino 1965, pl. CXXXIX.a)
- 10) Pontecagnano, tomb 253 (D'Agostino 1965, pl. CXXXVIII.b)
- 11) Pontecagnano, tomb 183 (D'Agostino 1965, pl. CXXXVIII.a)

Bowl 1

- 12) Pontecagnano, tomb 129 (Mostra 1962, p. 157.454; fig. 45.22)
- 13) San Marzano (Gabrici 1913, col. 420; fig. 163)

Goblet

- 1) Pontecagnano, tomb 129 (Mostra 1962, fig. 45.21; p. 156.450)

Oinochoe 2

- 1) Pontecagnano, tomb XXII.18 (D'Agostino 1968, p. 163; fig. 59)
- 2) Pontecagnano, tomb XXII.17 (D'Agostino 1968, p. 163; fig. 59)
- 3) Pontecagnano, tomb XVIII.9 (D'Agostino 1968, p. 154; fig. 52.9)
- 4) Pontecagnano, tomb XXIII.24 (D'Agostino 1968, p. 167; fig. 61)
- 5) Pontecagnano, tomb 183.8 (D'Agostino 1965, pl. CXXXVII.a.3)
- 6) Pontecagnano, tomb 183.5 (D'Agostino 1965, pl. CXXXVII.a.5)
- 7) Pontecagnano, tomb 45.2 (Mostra 1962, p. 149.423; fig. 45.2)
- 8) Pontecagnano, tomb 45.6 (Mostra 1962, p. 147.419; fig. 45.6)
- 9) Cumae, tomb XX (Gabrici 1913, col. 234; pl. XXXI.1)
- 10) Cumae, tomb LXII (Gabrici 1913, col. 266; pl. XXXI.2)
- 11) Cumae, no context (Gabrici 1913, col. 325; pl. XXXII.1)
- 12) Cumae, no context (Gabrici 1913, col. 328; pl. XXXII.2)
- 13) Cumae, no context (Gabrici 1913, col. 293; pl. XXXII.3)
- 14) Cumae, no context (Gabrici 1913, col. 328; pl. XXXIV.1)
- 15) Cumae, no context (Gabrici 1913, col. 293; pl. XXXIV.3)
- 16) Cumae, no context (Gabrici 1913, col. 328; pl. L.3)
- 17) Cumae, tomb XXI (Gabrici 1913, col. 234; pl. L.5)

The distinction between an Italic settlement which receives Greek pottery and a Greek settlement in Italy which produces pottery of Greek style is nowhere so clear as in Campania. The abundance and variety of Greek pottery found in the cemeteries of the earliest Greek settlement at Pithekoussai and the earliest Greek colony at Cumae far outweighs that from the native and contemporary Italic settlements at Capua and Pontecagnano. The stylistic difference between Greek and native pottery is clear, however, only at the outset, while the technique,

form and decoration of Greek pottery reflect the contemporary styles of the Aegean. As soon as the technique is applied to forms not found in the Aegean it becomes much more difficult to define the difference between Greek and native craft, perhaps an indication of the speed with which the Greek presence was accommodated by the Italic peoples.

The Corinthian, Euboean and Rhodian Late Geometric styles figure pre-eminently among the earliest Greek pottery found in Campania and there is considerable evidence at Pithekoussai for the development of a local Late Geometric style. At Pontecagnano and Capua also there are a few hints of an Italic Late Geometric style (Pontecagnano, tomb 538: Seconda mostra 1974, fig. 23 and Capua, Fornaci tomb 697: Johannowsky 1969, fig. 4; the excavators have tended to relate this to the Late Geometric styles found in Etruria, calling it "tipo Bisenzio" (Seconda mostra 1974, p. 102), but the similarities are more probably due to the fusion of the common Iron Age culture of both regions with the first western Greeks; a similar argument has been advanced by M. Napoli (Napoli 1965, p. 667) to explain the "Villanovan" burials in Campania.) but more evidence for local production in mainland Campania belongs to the subsequent period. Kilns containing fragments of seventh century painted pottery have been discovered at Pontecagnano (Johannowsky, report at XXI^o Convegno di Studi sulla Magna Grecia, Toronto 1981) and D'Agostino has published a typological classification of the pottery of types "other than protocorinthian" which occurs among thirty-eight graves from that site (D'Agostino 1968, p. 100ff.). His study remains the only such consideration of the local production of Campania and although there are reports of similar material from Capua and its hinterland, little of it is yet published.

The plate from Cumae, tomb LXIV (no. 5, above) is the only example of our type 1 found in Campania aside from Pithekoussai. Numerous examples of the variation with a ring base (noted above with reference to plates in Lazio) have also been found at Pithekoussai (nos. 1-4, above), Cumae (no. 10), Calatia (no. 11) and it is the only form found at Pontecagnano (nos. 5-9). It appears to be the standard shape used in Campania and its popularity must again be determined by the influence of the Pithekoussan Late Geometric style.

Two shapes which occur in southern Etruria but have numerous parallels in Campania are carinated bowls of our type 1 and oinochoai of our type 2. Gabrici suggested that the oinochoai found at Tarquinia were the product of a local school inspired by Cumaean production (Gabrici 1913, col. 384) and he also recognised the affinities of the Campanian bowls with those found in Etruria (*ibid.*, col. 420). Today the list of examples of each type shows a greater concentration in Campania than that found in southern or central Etruria but, despite the simplicity of decoration on the bowls, it is possible to distinguish differences between those found in each region and to suggest local production in each case.

The stamnoid olla found at Pontecagnano belongs to the same heron-decorated type which appears in Lazio south of the Tiber and which was produced at Caere and Veii. The graves at Pontecagnano provide numerous examples of artifacts more common in Lazio and Etruria than Campania, from the hut-shaped cremation urn found in tomb 2500 (Seconda mostra 1974, p. 94, pl. XXXVIII.1) to the bucchero caryatid chalice found in tomb 239 (D'Agostino 1965, pl. CXXXIX.C) and the impasto vessels incised with herons (D'Agostino 1968, figs. 26 and 31). The far-reaching contacts of Pontecagnano are not orientated northward

only, however, and pottery of Sicilian, Apulian and Lucanian types has also been found there, suggesting a route by which pottery of similar origins, found in Etruria, may have arrived.

CHAPTER IV

Chronology

Subgeometric pottery has generally been dated to the Orientalising period or Facies III of the Iron Age in Etruria. This final phase of the Iron Age incorporates a number of important innovations, among which the introduction of writing and the construction of monumental tumulus tombs figure prominently, in addition to a new range of grave goods but, although the period has recently been divided into at least two phases, little attention has yet been focused on the internal and external evidence for its chronology.

Close-Brooks' exposition of the Iron Age Facies of Etruria, with reference to the excavations in the Quattro Fontanili cemetery at Veii (Close-Brooks 1967), summarises earlier studies of the cultural sequence and, on the basis of the typological associations at Veii of fibulas and two impasto spiral amphoras found in the Valle San Montano cemetery at Pithekoussai, departs most radically from them by proposing to raise the date for the end of Facies II at Veii to around 720 B.C. (*ibid.*, p. 329). Retaining the conventional end of Facies III in the last quarter of the seventh century, elsewhere she divides Facies III into two parts, associating subgeometric pottery with the former and the introduction of bucchero with the latter (Close-Brooks 1963, p. 64). A similar chronological distinction between tombs without bucchero and those containing bucchero underlies the subdivision of this same period at Caere (Colonna 1968, p. 268) but, despite the presence of subgeometric pottery in tombs of both associations, no attempt has yet been made to identify the chronological associations of the subgeometric pottery. It is the purpose of this section to consider the evidence for the chronological associations of the various types of subgeometric pottery.

The identification of chronological sequence within the Italian Iron Age depends primarily on grave groups; all of the subgeometric pottery found in southern Etruria comes from either fossa graves or

chamber tombs (with one exception, cat. 76, where the fragments come from a settlement but are not associated with any structural stratigraphy). While the former usually contain only one burial and are more likely to be recovered intact, the latter frequently contain more than one burial and the probability that the material associated with separate depositions will be mixed is thereby increased. Excavations at Pithekoussai (Buchner 1971, p. 64ff.) and in Sicily (Syracuse and Megara Hyblaea: Pelagatti 1978, p. 127ff. and Vallet *et al.* 1976, p. 250ff.) have lately revealed settlement areas of the late eighth and early seventh centuries which contribute new groups of pottery to those known from the contemporary tombs and in Lazio also, Italic settlements of similar date are in the process of excavation (Ficana and Acqua Acetosa Laurentina); it is to be hoped that they will soon be identified in Etruria.

The most dependable guide to the relative and absolute chronology of the subgeometric pottery of southern Etruria is still the associated Greek painted pottery, the majority of which belongs to the protocorinthian and east greek stylistic traditions. The relative chronology of protocorinthian pottery, proposed by Johansen in 1923 and refined subsequently, primarily with regard to the associated absolute chronology, by Payne, Dunbabin and Coldstream has stood the test of continuous excavation well and I have accepted their analysis of the protocorinthian sequence.

Several problems, however, confront the application of this sequence associated with the Greek colonial foundations, to the archaeological sequence found at native sites in Italy and Sicily. First, pottery of protocorinthian style is no longer the earliest or only style of imported Greek pottery found there. Middle Geometric

drinking cups of the type commonly referred to as "chevron skyphoi", distributed throughout the Aegean, occur in native cemeteries at Villasmundo (Voza 1974, p. 543), Otranto (D'Andria 1979, p. 21), Pontecagnano (tomb 231, Museo dell'Agro Picentino, display), Capua (Johannowsky 1969, p. 33), Castel di Decima (FCL 1980, p. 100.17) and Bologna (Morigi Govi-Tovoli 1979, p.4) in addition to the examples from Cumae and Veii discussed by Ridgway (Ridgway 1967), although as yet those from Cumae are the only ones from a site with a tradition of Greek colonial foundation. A few fragments have recently been identified among the pottery from the unstratified Scarico Gosetti at Pithekoussai (Ridgway 1981, p. 49) but none have yet been excavated in the Valle San Montano cemetery.

In contrast to the thorough penetration of this presumed pre-colonial Greek pottery, pottery of the Early Protocorinthian style, which appears in great abundance at the early Greek settlements and cemeteries of Pithekoussai, Cumae, Syracuse and Megara Hyblaea does not arrive in commensurate quantity at native sites. Globular aryballoi, the most ubiquitous component of the early colonial graves, have been found at Capua (Johannowsky 1969, p. 35), Pontecagnano (Tomb 1964: Museo dell'Agro Picentino, display), Satricum (Colonna 1976, p. 330.4), Castel di Decima (Zevi 1976b, p. 263.12) and Rome (La Rocca 1976, p. 371.23), but not yet in Etruria and the proportion in each case does not suggest a source any closer than that for the chevron skyphoi. A few vases of types associated with Early Protocorinthian pottery in southern Italy have been found in contexts containing subgeometric pottery in southern Etruria and provide the starting point for our chronology.

The kotyle is the earliest protocorinthian shape to reach Etruria and the broad kotyle from Caere, Banditaccia Mengarelli tomb IIIb (*Fig. 114*) is the earliest example among the tomb groups containing subgeometric pottery. Brokaw places the beginning of this type before c. 725 B.C. on the basis of its stratification at Ithaka (Brokaw 1964, p. 51) but it is not common among colonial or native settlements in Italy and the impasto vessels and subgeometric heron plate which make up the context at Caere are of early Facies III types. The only other kotyle of similar date so far known from Etruria, from Grotta Gramiccia tomb 815 at Veii, is said to be a local imitation of an Aetos 666 kotyle (Cristofani 1970, p. 273) but the deep salmon-pink clay of our example, contrasting with a light cream slip distinguishes it immediately from the fabric of the locally-produced subgeometric pottery and suggests an exterior source.

Tall kotylai, the beginning of whose production Brokaw places in the fourth quarter of the eighth century (Brokaw 1964, p. 51), are more numerous both in southern Italy and Etruria. Found in significant number in association with Early Protocorinthian globular aryballoi at Pithekoussai (Ridgway 1976, p. 13), examples among our contexts come from Caere, Banditaccia 2 and Banditaccia Lerici 25, Casaletti 2 at Ceri and contrada Morgi LXI at Narce. Also associated with and slightly more numerous than Early Protocorinthian globular aryballoi at Pithekoussai are "Kreis-und-Wellenbandstil" (Italian: "rodio-cretese") aryballoi, an east greek type first identified on Rhodes (Johansen 1957, p. 155), whose diffusion in southern Italy and Etruria is particularly notable (Martelli Cristofani 1978, p. 151, note 3 and p. 152). Among our tomb groups examples have been found at Caere in the Giulimondi tomb of the Sorbo cemetery and tomb 18 of the Via Manganello, at Ceri in Casaletti 2 and at Pontecagnano in tomb XXII.

Kotylai of Middle Protocorinthian style differ from the earlier types only in a subtle narrowing of shape with little change in decoration, but among our tomb groups several protocorinthian shapes first appear in Middle Protocorinthian form: aryballoi, oinochoai and skyphoi. Aryballoi are very numerous and range in shape from ovoid to piriform, frequently within the same context. A few contexts contain only ovoid aryballoi and these are likely to be slightly earlier. The source or sources of these aryballoi and kotylai has not yet been identified, but many of the oinochoai of Middle Protocorinthian style found in Etruria are now believed to be of Cumaeian manufacture (Dik 1981, p. 79), and four of them occur in context with subgeometric pottery, at Caere in the right chamber of Banditaccia 2 and in Banditaccia Laghetto tombs 185 and 417 and at Ceri in Casaletti tomb 2.

One type whose production begins during the Middle Protocorinthian period which has received little discussion as yet is the skyphos with a reserved band in the handle zone. Dunbabin dated the type at Perachora to the second quarter of the seventh century (Dunbabin *et al.* 1962, p. 79, nn. 699-700) and Young, comparing it with a skyphos illustrated by Johansen (Johansen 1923, pl. XIX.2), also dated it to the Middle Protocorinthian period. Consistent with Coldstream's raised date for the beginning of the Middle Protocorinthian style around 690 B.C. (Coldstream 1968, p. 327), D'Agostino noted that at Pontecagnano the type appears slightly earlier than the second quarter of the seventh century, and suggested that it developed from the Early Protocorinthian Thapsos cup without panel (D'Agostino 1968, p. 97, note 3). The examples found at Pithekoussai (Ridgway 1976, p. 12) belong to contexts similarly consistent with the beginning of the seventh century.

With a gradual deepening of the bowl, this skyphos continues in manufacture throughout the century and Weinberg has dated a few examples found at Corinth to the Early Corinthian period (Weinberg 1943, pp. 67.278 and 69.282; pl. 36.278 and 282). A number of examples in Etruria occur among the tomb groups containing sub-geometric pottery and among them the one from Caere, Banditaccia Mengarelli IX differs from the others both in dimension and fabric. The bowl is squat and broad and the deep pink colour of the clay contrasts markedly with the cream slip. The shape is closest to the type found at Pithekoussai while the others, of a fabric without slip and very similar to the common subgeometric fabric, approach more nearly the form found at Corinth, although the contexts at Caere otherwise contain pottery of Late Protocorinthian or Transitional style and it seems possible that Weinberg's dating might be raised a little.

As Brokaw observed for the development of the protocorinthian kotyle, no marked changes in any of the Middle Protocorinthian types are associated with the second quarter of the seventh century. Around the middle of the century three new Transitional shapes appear: alabastra, olpai and a new type of oinochoe. Among our contexts, alabastra always occur with ovoid or piriform aryballoi whereas not all contexts containing aryballoi also contain alabastra. Similarly, the contexts containing olpai often contain either alabastra or piriform aryballoi as do those containing the Late Protocorinthian/Transitional style oinochoe.

Two east greek shapes associated with pottery of Late Protocorinthian and Transitional style are represented by a Chiot chalice and two Chiot amphoras which come from the extensive corredo of Monte Abatone tomb 352 at Caere and another Chiot amphora is said

to come from the central chamber of Monte Abatone tomb 4 (Martelli Cristofani 1978, p. 162), also at Caere. Their distribution elsewhere in Etruria has been discussed by Martelli Cristofani (1978, p. 162ff.), who notes a concentration at Caere and suggests a local imitation produced there (*ibid.*). A date in the seventh century, probably in the latter half is indicated by the parallels for these types excavated on Chios at Emporio, where they occur in the level just below that containing Early Corinthian style pottery (Boardman 1967, p. 137).

The only shape characteristic of the Early Corinthian style among our contexts is the round aryballos. Either figured or decorated with simple bands, the few examples of this type which occur among our tomb groups (Caere: Banditaccia Lerici 26, Bufolareccia 60 and Monte Abatone 352) should be dated no earlier than the final quarter of the seventh century B.C. Associated with pottery of Early Corinthian style both in and outside Etruria, several ionic bowls of the types defined by Villard and Vallet as A-1, A-2, B-1 and B-2 (Vallet-Villard 1955, p. 14ff.), occur among our tomb groups. A number of sites in the eastern Mediterranean have been suggested as centres of their production and the recent excavation in southern Italy at Metaponto of kilns containing wasters of bowls of this type provide proof of their manufacture in Italy datable to the middle of the sixth century B.C. (D'Andria 1975, p. 370ff.). Other sites in southern Italy have also been suggested for their production and Martelli Cristofani notes that they may have been produced in Etruria, where the shape is also imitated in bucchero (Martelli Cristofani 1978, p. 165).

TABLE II: Chronological span of tomb groups considered.

<u>Tomb group</u>	<u>Chronological Span</u>						
	750	725	700	675	650	625	600
Banditaccia Mengarelli IIIb	----	xxxxxx					
Banditaccia Laghetto 471	----	xxxxxx					
Banditaccia Laghetto 150		xxxxxx					
Banditaccia Laghetto 319		xxxxxx					
Sorbo 20		xxxxxxxx					
Sorbo 21		xxxxxxxx					
Casaletti 2		xxxxxxxxxxxx					
Casaletti 1			xxxxxxxx				
Quattro Fontanili X α			xxxxxxxx				
Pontecagnano XXII			xxxxxxxxxxxx				
Banditaccia Lerici 25			xxxxxxxxxxxx				
Banditaccia 79			xxxxxxxxxxxx				
Contrada Morgi LXI			xxxxxxxxxxxxxxxx				
Macchia della Comunità IV			xxxxxxxxxxxxxxxx				
Banditaccia Mengarelli IX		-----	xxxxxx				
Sorbo-Giulimondi			xxxxxx			-----	
Banditaccia 2, right chamber			xxxxxx				
Banditaccia Laghetto 65			xxxxxx				
Banditaccia Laghetto 71			xxxxxx				
Banditaccia Laghetto 138			xxxxxx				
Banditaccia Laghetto 154			xxxxxx				
Banditaccia Laghetto 417			xxxxxx				
Banditaccia Laghetto 461			xxxxxx				
Banditaccia Mengarelli XVIII			xxxxxx				
Monte Abatone 410			xxxxxx				
Contrada Casalaccio III			xxxxxx				
Macchia della Comunità 33			xxxxxxxxxxxx				
Macchia della Comunità 64			xxxxxxxxxxxx				
Banditaccia Laghetto 163			xxxxxxxxxxxx				
Monte Abatone 89			xxxxxxxxxxxx				
Banditaccia Laghetto 185			xxxxxxxxxxxxxxxx				
Riserva del Truglio 19				xxxxxx			
Riserva del Bagno IV				xxxxxx			

TABLE II (cont.)

<i>Chronological Span</i>						
750	725	700	675	650	625	600
<i>Vaccareccia XI</i>			XXXXXXXX			
Banditaccia 304			XXXXXXXX			
Banditaccia Laghetto 75			XXXXXXXX			
Banditaccia Laghetto 226			XXXXXXXX			
Banditaccia Mengarelli XI			XXXXXXXX			
Bufolareccia 81			XXXXXXXX			
Monte Abatone 4, central chamber			XXXXXXXX			
Contrada Morgi LIX			XXXXXXXX			
Pian del Vescovo 3			XXXXXXXX			
<i>Banditaccia 11, right chamber</i>			XXXXXXXX			
Macchia della Comunità 34			XXXXXXXX			
<i>Banditaccia Mengarelli XX</i>			XXXXXXXX			
Monte Abatone 304			XXXXXXXX			
Banditaccia Laghetto 64			XXXXXXXXXXXX			
Banditaccia Mengarelli IIIa			XXXXXXXXXXXX			
<i>Castel di Decima III</i>			XXXXXXXXXXXX			
Narce 1			XXXXXXXXXXXX			
Monte Abatone 352			XXXXXXXXXXXX			
<i>Narce V</i>				XXXXXXXX		
<i>Monte Cerreto LI</i>				XXXXXXXX		
<i>Contrada San Martino XVI</i>				XXXXXXXX		
Bufolareccia 86, left chamber				XXXXXXXX		
Grotta Tufarina 1				XXXXXXXX		
La Staffa 1				XXXXXXXX		
Chiusa del Cima				XXXXXXXX		
<i>Monte Abatone 297</i>				XXXXXXXX		
Banditaccia Lerici 26				XXXXXXXX		
Banditaccia Mengarelli VIII				XXXXXXXX		
Bufolareccia 60				XXXXXXXX		
Banditaccia Laghetto 139				XXXXXXXX		

The subgeometric pottery

Table II summarises the chronological span covered by the contexts considered in this study. Two types of subgeometric pottery, plates of type 1a and oinochoai of type 1a are found only in contexts associated with painted pottery of Early Protocorinthian or early Middle Protocorinthian style. Both types are rare. The plate has good decorative affinities with a type found at Pithekoussai (see above, Decoration: HERONS). The plate from Veii, Quattro Fontanili Xa (cat. 82) occurs with a small spiral amphora of the type classified by Colonna (Colonna 1970) and found in Pithekoussai tomb 159 (Buchner 1969, figs. 22.6 and 23.7). Three other types, plates of type 1b, bowls of type 1 and amphoras of types 1 and 2a, first appear among the above contexts but are not limited to them, and reappear in other contexts datable through the end of the seventh century. Casaletti tomb 2 at Ceri is an important context for the early dating of these types, as it includes plates of type 1a and 1b and an amphora of type 2a.

The greatest number of subgeometric types appear first in contexts containing piriform aryballoi, kotylai and oinochoai of Middle Protocorinthian types. Plates of type 2a, b and c, bowls of type 2, oinochoai of types 2a and 2b, dippers, situlas and stamnid ollas of type 1a are most numerous. Banditaccia Mengarelli tomb XVIII provides examples of many of these types, as well as a Daunian askos, closest in form to De Juliis' type 1, which he terms "Geometric 'Protodaunio'" (De Juliis 1977, p. 28, pl. 8.1; *Fig. 115*). Of these types, all are common in contexts containing Middle Protocorinthian and Late Protocorinthian or Transitional material. This suggests, *inter alia*, a slightly later date for Pontecagnano tomb XXII than that indicated by D'Agostino (1968, p. 193), in consideration of the chrono-

logical associations of heron ollas in Etruria. A few additional types occur so rarely that it is difficult to evaluate their chronological position: bowls of type 3 and stamnoid ollas of types 1e, 2 and 3.

A few subgeometric types make their appearance in contexts containing alabastra, olpai and oinochoai of Late Protocorinthian or Transitional style. Plates of type 1c, goblets and craters of types 1 and 2 are most numerous. The heron with head turned backwards, found on plates, craters and ollas of type 1b, belong in this category also, as do oinochoai of types 2c and 2d and bowls of type 4.

It appears most likely that the production of subgeometric pottery extends from the first through third quarters of the seventh century. Although some examples have been found in contexts datable by Early Corinthian pottery to the fourth quarter of the century, none belong to types which had not appeared earlier. The majority of the types are introduced in the second quarter of the seventh century but three important types are datable to the third quarter of the century. Only a few tomb groups must be dated as late as the fourth quarter of the century.

Consequences

The first and most important consequence of the chronological division of the types regards the plate fragments decorated with herons found in Sicily (cat. 59, 60, 61, 77). The fragments, excavated at three sites in south-eastern Sicily, find their closest parallels with plates of type 1c, dated to the third quarter of the seventh century. The single fragment found in a stratified context (cat. 77) comes from the floor of a house and was found with a fragment of a fine bucchero dipper, a Rhodian bird bowl and the rim of a crater of

Syracusan production, all of which accord well with a date in the third quarter of the seventh century date.

The most remarkable feature of the Sicilian fragments is that, despite their distribution to three relatively distant sites and their rarity, all belong to a single type which finds its closest parallels in southern Etruria but is, as yet, unique to Sicily. At the moment these sherds are the earliest indication of specific contact between Caere and south-eastern Sicily. Occurring, as they do at Syracuse, with early bucchero, they are likely to belong to the beginning of the initiative which brought bucchero to Sicily at the end of the seventh century. With bucchero, the earliest and greatest variety of types occur again in the south-east at Megara Hyblaea (Rasmussen 1979, p. 152), while the remainder of the Sicilian sites provide examples primarily of the widely-distributed kantharos 3e (Rasmussen 1979, p. 152ff.). Considering the total absence of sixth century bucchero or Etrusco-Corinthian pottery in Sicily, it appears likely that the bucchero also belongs to the last half of the seventh century.

Another consequence of the proposed chronology of subgeometric pottery is that a sequence is suggested for a number of tomb groups which do not contain Greek painted pottery (Table II; the tomb groups without Greek pottery are in italics). A few surprises are indicated: the right chamber of Banditaccia tomb 11 ("Tomba della Capanna"; Ricci 1955, 349ff.) should be dated near the middle of the seventh century because it contains a heron crater, otherwise associated with Late Protocorinthian or Transitional style pottery. It is usually termed an "early" group, both by reason of tomb structure and because of the absence of bucchero (Colonna 1968, p. 268), but whether this should mean the second or first quarter of the seventh

century itself fluctuates with the proposed date for the earliest bucchero.

Comparison of the results obtained by dating these tomb groups on the basis of their Greek pottery with those indicated by the bucchero types (as outlined by Rasmussen 1979, p. 68ff.) suggests that the beginning of some of Rasmussen's types might be raised by approximately a quarter of a century. A number of his types which occur in our tomb groups are said to begin at the end of the third or beginning of the fourth quarter of the seventh century, while their subgeometric associations suggest that the types are already current by the middle of the century. This affects his amphoras (1a, 1b and 1d), oinochoai (3a, 3b, 3d and 6a), olpai, jugs (dippers, 1a and 1b), kotylai (a, c and d), chalices (2a, 2d, 3a and 4b), kantharoi (2, 3a and 3e), kyathoi (1d and 4a) and skyphoi (1a, 1c, 2a and 3b). It does not contradict his relative chronology in any way and, if anything, strengthens his assertion that the production begins around 675 B.C., by providing a more sizeable body of material datable to the middle of the seventh century.

Several attempts have been made to discern a chronological pattern behind the development of impasto spiral amphoras, another frequent component of facies III graves in southern Etruria (Dohrn 1965, p. 143ff.; Colonna 1970, p. 637ff.; Beijer 1979, p. 7ff.). Colonna's study, which proposes three types distinguished by an increase first in height and width (type B) and then in height alone (type C), avoids the inconclusive detail of the other two and best correlates with our results. Tomb groups containing our earlier types of subgeometric pottery (see Table II) contain a higher percentage of amphoras of his type A, while those tomb groups containing the

later subgeometric types have a greater proportion of spiral amphoras of his types B and C. As Colonna notes, however, and as our contexts show also, spiral amphoras of all three types appear in contexts datable throughout the seventh century (Colonna 1970, p. 643) and are not a very precise chronological indicator.

Tomb structure

The proposed sequence of subgeometric types agrees generally with the typology of tomb structure set out by Linington for the Banditaccia Laghetto cemetery at Caere (Gli Etruschi 1980, p. 119). Fossa graves contain pottery of our earliest types (Banditaccia Laghetto tombs 150, 319 and 471 and Sorbo tomb 21) and a considerable number of graves of this type from the Banditaccia Laghetto cemetery, not yet published, are in the storerooms of the Villa Giulia museum in Rome. Of the latter, at least four contain painted pottery with early associations: tomb 504 (a squat amphora of the type found also at Veii: QF 1, p. 243c, fig. 108c), tomb 510 (a plate of the type found at Tarquinia: Canciani 1974, pl. 41.1-3, a broad kotyle and an oinochoe of our type 1a), tomb 547 (a broad kotyle) and tomb 600 (a broad kotyle). Two tombs containing pottery of our earliest types are chamber tombs of unknown structure but at least half of our tombs containing subgeometric pottery of types beginning in the second quarter of the seventh century are of the early type of chamber tomb with rounded walls (Linington's structural types 2 and 3, Gli Etruschi 1980, pp. 124-125; Colonna: "ipogea" and "semipogea" - Colonna 1968, p. 268), while the chamber tombs which contain our later types of subgeometric pottery are of the structures designated 4 and 5. Outside Caere the sequence of tomb types does not have the same chronological significance and subgeometric pottery is more frequently found in fossa graves than

chamber tombs at Pontecagnano, Marino, Castel di Decima, Capena, San Giuliano and Veii.

Bronzes

Compared with the abundance of small bronzes found in graves of Iron Age Facies II character, Facies III tombs contain very few bronzes and classification of the types remains far more general than for the earlier periods. The fibulas found in association with sub-geometric pottery (14 tombs, approximately 21% of the sample) belong to types conventionally dated to the seventh and early sixth centuries (leech and lozenge: Guzzo 1970, p. 38), although it is to be hoped that the comprehensive study of fibulas undertaken by F. Lo Schiavo for the Praehistorische Bronzefunde (of which Lo Schiavo 1979, p. 25ff. gives a hint of possible refinements) will soon remedy this situation. In particular, the quantity of fibulas from the unpublished fossa tombs in the Banditaccia Laghetto cemetery will be very useful for establishing the eighth century character of Caere.

Meanwhile, Bianco Peroni's catalogue of the razors from continental Italy sheds interesting light on two razors found among our tomb groups (Caere, Banditaccia Laghetto 319 and San Giuliano, Chiusa del Cima-Tomba a Fossa; neither are included in Bianco Peroni's catalogue). Both razors belong to the "tipo Sarteano" whose distribution centres around Bologna during the final quarter of the eighth century B.C. (Bianco Peroni 1979, p. 157) and she lists one other example of this type from Caere, Sorbo tomb 433 (*ibid.*). As all of Bianco Peroni's examples for Caere come from the Sorbo cemetery, one wonders whether there may not be eighth century types among the Banditaccia Laghetto fossa tombs and there are at least two from Veii and one from Narce (one of the two from Veii occurs in QF tomb LL 12-13,

noted above as containing an amphora of the type found in Banditaccia Laghetto fossa tomb 504). The remaining razors from Caere catalogued by Bianco Peroni are of ninth century types whose distribution is orientated towards Campania, whereas the numerous razors from Veii and Narce belong mainly to types dated to the eighth century and concentrated in southern Etruria or distributed to the north and interior.

Bianco Peroni's proposed dates for the razors at Caere are a full century earlier than those proposed for their respective tomb groups by Pohl (Pohl 1972), which goes far towards explaining apparent inconsistencies between the Iron Age sequence at Caere and Veii: the Sorbo cemetery is characteristic of Facies I, not Facies II as Pohl would have us believe. Another conclusion which follows from examination of the map of the Lerici Foundation excavations in the Banditaccia Laghetto cemetery (Gli Etruschi 1980, pp. 124-125) is that horizontal stratigraphy is not at work; early pozzo and fossa tombs are overlain by chamber tumuli, the same areas are later cleared and filled with chamber tombs of the later types and many of the graves of Facies II character at Caere have undoubtedly been lost.

CHAPTER V

Conclusions

Shape is the most important characteristic of the subgeometric pottery from southern Etruria. The typology identifies ten shapes, some of which occur in more than one form and which are grouped according to decoration. Certain shapes recur among many tomb groups and they constitute the core of the production; among these are the plates of types 1a, b and c and 2a, b and c, bowls of type 2, goblets of type 3, craters of type 1, dippers, oinochoai of type 1a, situlas, amphoras of types 2a and b and stamnoid ollas of type 1a. This standardisation of shapes, not only at a single site but between separate sites, constitutes an important industrial development with social and political implications but the continued presence of unique forms and decorative groups suggests that room for experimentation remained.

The various sources for the prototypes of our subgeometric shapes reflect the mixture of local, Greek and Near Eastern elements which have won for this period the label "orientalising". Certain of our shapes, particularly the plates and bowls, indicate that the fusion of Near Eastern with Greek techniques and styles took place at the earliest Greek settlements in southern Italy rather than in Etruria. The subgeometric craters and stamnoid ollas derive from Greek Middle and Late Geometric forms but their most immediate parallels appear among the Late Geometric style found at Vulci and the closest comparanda for those forms come from Sicily rather than Pithekoussai. One startling exception to the list of subgeometric shapes with Greek colonial prototypes is the amphora. Despite the popularity of the form throughout the Geometric period in all parts of the Aegean, very few examples have been found at the early Greek settlements in the western Mediterranean and the popularity which it attains in Etruria appears

immediately derived from local bronze production rather than from colonial Greek pottery styles. Three other forms with better local than colonial Greek prototypes are situlas, dippers and goblets. The early oinochoai show affinities of shape with Phoenician red-slip forms but there are no good parallels for the painted type outside of Etruria, nor are there reports of the Phoenician red-slip type from Italic or Greek colonial sites. The later oinochoai reflect the protocorinthian style found at Cumae, adding another colonial source and a new decorative style to the heritage of the subgeometric pottery from Etruria.

The subdivision of subgeometric pottery into regional groups depends on decoration. Åkerström outlined the "metope style" characteristic of the subgeometric pottery found in the territory to the north of and including Tarquinia but this study discusses a distinct group, decorated with birds, fish and deer and found mainly at Caere, Veii and Narce. Plate fragments decorated with birds of Late Geometric style, found at Pithekoussai, indicate that both the bird motif and the plate shape were associated outside Etruria although the change from Late Geometric to silhouette style and the transfer of the motif to other shapes must take place in southern Etruria. The fish and deer are much less common than the subgeometric bird but again they display a uniformity of type distinct from the greater variety with which the same natural forms are rendered elsewhere. Their contexts and decorative affinities suggest a slightly later beginning than that of the bird, better associated with the influx of pottery of Middle Protocorinthian style. While the linear geometric style of the composition resembles most nearly the general aspect of the Early Protocorinthian style, the proliferation of subsidiary ornament and

many of the ornaments themselves appear to reach Etruria on Middle Protocorinthian forms.

The history of the study of vase-painting is replete with different models for grouping styles of decoration. The signatures of potter or painter on many vases, mainly of sixth century or later date, underly the attributions to one artist or "hand"; similarities between different "hands" lead to the suggestion of workshops and schools. With the exception of the famed "Aristonothos crater", no vase found in a seventh century context in Etruria is signed and it is now demonstrably not characteristic of the subgeometric production of Caere despite its technical affinities with the local production. In this early period, therefore, it is more reasonable to consider style in regional rather than personal terms. The best evidence for the existence of more than one workshop appears with the comparison of the range of decorative types found at separate sites. The variation of the heron motif showing a back-turned head and the deer are concentrated at Veii and Narce, while fish have so far been found only at Caere.

The distribution of our subgeometric style associates three sites, Caere, Veii and Narce, whose interdependence is nowhere emphasised so clearly as by this type of pottery. Outside these sites, the fragments of heron plates which have been found at Blera, Monterano, San Giovenale and Santa Marinella are most likely to have come from Caere, as are the plate fragments found in Sicily; although no examples of their specific type have been found at Caere, they are most likely to be the product of a workshop located in southern Etruria and Caere is situated closest to the sea, by which route they most probably travelled to Sicily. The close similarity of the examples found in Sicily suggests a single moment of contact, probably diffused through Syracuse,

rather than separate contacts between the cities of south-eastern Sicily and those of southern Etruria. By contrast, the heron-decorated stamnoid ollas found in Lazio and Campania may have come from Veii or Narce. The southward orientation of Veii and Narce repeats a pattern seen also in the preceding period, where the pottery found in facies II contexts at Veii belongs to types found also at Rome and in Lazio, and in other artifact classes from our period, especially incised impasto. The immense wealth evident in the cemeteries at Caere has frequently been attributed to the commercial advantages of her position as a coastal site but the interchange with cities like Veii and Narce, controlling the older internal trade routes must have been equally important to her economic success.

In comparison with the evidence which this pottery furnishes for exchange between southern Etruria, Lazio, Campania and Sicily, the complete exclusion from Tarquinia and the territory to the north is remarkable, if presently inexplicable. While it is tempting to infer political boundaries on the basis of stylistic boundaries, such conclusions are more often misleading than insightful. Our style supercedes linguistic boundaries, as shown by the inclusion of Narce, a site usually termed "Faliscan" and the reasons contributing to its territorial boundaries are not yet fully evident.

Three phases are manifest in the production of subgeometric pottery. The earliest stage, represented in fossa graves at Caere and Veii, produces oinochoai of our type 1a and plates of type 1a and is associated with Greek pottery of types characteristic of the Early and early Middle Protocorinthian period. The middle stage incorporates a great range of new shapes, amphoras, bowls, dippers, situlas, stamnoid ollas and oinochoai of type 2 and coincides with

the earliest burials in chamber tombs at Caere and Veii. These sub-geometric types are associated with Greek pottery of Middle and Late or Transitional Protocorinthian styles. The final stage introduces a few new shapes, among which are goblets of type 3, craters and amphoras of types 3 and 4, and new decorative motifs including the heron with back-turned head, the fish and the deer. At Caere the burials occur exclusively in chamber tombs with two or more chambers and some elaboration of the interior and contain Greek pottery from a variety of sources in the Aegean, generally datable by their associations here and elsewhere with pottery of the Early Corinthian style.

Subgeometric pottery is not pretty but it is prolific and the consideration of its stylistic, geographic and chronological boundaries provides many indications both with regard to the role of the Greek colonies in the stylistic inspiration for the Orientalising period in Etruria and the orientation of early trade between southern Etruria and other areas of Italy and Sicily. Many subjects peripheral to this study deserve greater attention than they have received here and it is to be hoped that it will raise more questions than it answers.

LIST OF ILLUSTRATIONSFigure

1	CAERE,	Banditaccia 79 (Cat. 4)
2		Banditaccia 304 (Cat. 5)
3		Banditaccia Laghetto 64 (Cat. 7)
4		Banditaccia Laghetto 139 (Cat. 12)
5		Banditaccia Laghetto 154 (Cat. 14)
6		Banditaccia Laghetto 185, central (Cat. 15)
7		Banditaccia Laghetto 185, central (Cat. 16)
8		Banditaccia Mengarelli IIIa (Cat. 23)
9		Banditaccia Mengarelli IIIa (Cat. 24)
10		Banditaccia Mengarelli IX (Cat. 28)
11		Banditaccia Mengarelli IX (Cat. 28)
12		Banditaccia Mengarelli XI (Cat. 29)
13		Banditaccia Mengarelli XI (Cat. 30, 101)
14		Banditaccia Mengarelli XI (Cat. 30, 101)
15		Banditaccia Mengarelli XX (Cat. 32, 103)
16		Monte Abatone 297 (Cat. 38)
17		Monte Abatone 297 (Cat. 38)
18		Monte Abatone 410 (Cat. 42)
19		Monte Abatone 410 (Cat. 43)
20		Via Manganello 18 (Cat. 52)
21		Via Manganello 18 (Cat. 53)
22		Via Manganello 18 (Cat. 54)
23	CERI,	Casaletti 1 (Cat. 55)
24		Casaletti 2 (Cat. 56)
25		Casaletti 2 (Cat. 56)
26		Casaletti 2 (Cat. 57)
27		Casaletti 2 (Cat. 58)
28	ELORUS	(Cat. 59)
29		(Cat. 60)
30	SYRACUSE	(Cat. 77)
31	VEII,	Macchia della Comunità 26 (Cat. 78)
32		Macchia della Comunità 33 (Cat. 79)
33		Macchia della Comunità 34 (Cat. 80)
34		Macchia della Comunità 64 (Cat. 81)

Figure

- | | |
|----|----------------------------------------------------|
| 35 | Ashmolean Museum (Cat. 85) |
| 36 | Castellani Collection (Cat. 86) |
| 37 | Castellani Collection (Cat. 87) |
| 38 | Castellani Collection (Cat. 88) |
| 39 | Castellani Collection (Cat. 88) |
| 40 | Castellani Collection (Cat. 89) |
| 41 | CAERE, Banditaccia Laghetto 163 (Cat. 92) |
| 42 | Banditaccia Mengarelli XX (Cat. 103) |
| 43 | Monte Abatone 410 (Cat. 104) |
| 44 | VEII, Macchia della Comunità IV (Cat. 108) |
| 45 | Macchia della Comunità IV (Cat. 108) |
| 46 | Macchia della Comunità 33 (Cat. 109) |
| 47 | CAERE, Banditaccia Mengarelli VIII (Cat. 114, 217) |
| 48 | Banditaccia 11, right chamber (Cat. 124) |
| 49 | Banditaccia 11, right chamber (Cat. 125) |
| 50 | Banditaccia 64 (Cat. 126) |
| 51 | Bufolareccia 81 (Cat. 128) |
| 52 | Via Manganello I (Cat. 130) |
| 53 | Ashmolean Museum (Cat. 137) |
| 54 | CAERE, Banditaccia Laghetto 138 (Cat. 140) |
| 55 | Banditaccia Mengarelli XVIII (Cat. 141) |
| 56 | Monte Abatone 410 (Cat. 143) |
| 57 | Banditaccia Laghetto 65 (Cat. 146) |
| 58 | Banditaccia Laghetto 471 (Cat. 150) |
| 59 | Banditaccia Mengarelli IIIa (Cat. 151) |
| 60 | Banditaccia Mengarelli VIII (Cat. 115, 152) |
| 61 | Banditaccia Mengarelli IX (Cat. 153, 154) |
| 62 | Banditaccia Mengarelli XVIII (Cat. 155) |
| 63 | Banditaccia Mengarelli XVIII (Cat. 156) |
| 64 | Bufolareccia 81 (Cat. 158) |
| 65 | Monte Abatone 297 (Cat. 160) |
| 66 | NARCE, tomb 1 (Cat. 163) |
| 67 | VEII, Macchia della Comunità 33 (Cat. 166) |
| 68 | Macchia della Comunità 34 (Cat. 168) |
| 69 | CAERE, Banditaccia Laghetto 138 (Cat. 172) |

Figure

70	VEII,	Macchia della Comunità 64 (Cat. 182)
71	CAERE,	Banditaccia 79 (Cat. 189)
72		Banditaccia Laghetto 154 (Cat. 193)
73		Banditaccia Mengarelli XVIII (Cat. 199)
74		Banditaccia Mengarelli XVIII (Cat. 200)
75		Monte Abatone 297 (Cat. 201)
76		Monte Abatone 297 (Cat. 201)
77		Monte Abatone 297 (Cat. 201)
78		Monte Abatone 297 (Cat. 201)
70	CERI,	Casaletti 2 (Cat. 202)
80	VEII,	Macchia della Comunità 34 (Cat. 204)
81	CAERE,	Banditaccia Laghetto 75 (Cat. 210)
82		Banditaccia Laghetto 163 (Cat. 211, 212)
83		Banditaccia Laghetto 185, central (Cat. 213, 247)
84		Banditaccia Laghetto 185, central (Cat. 214, 248)
85		Banditaccia Mengarelli XI (Cat. 218, 219)
86		Banditaccia Mengarelli XX (Cat. 222)
87		Monte Abatone 297 (Cat. 229)
88	CASTEL DI DECIMA,	tomb III (Cat. 232)
89		tomb III (Cat. 232)
90	CHIUSA DEL CIMA,	tomba a fossa (Cat. 236)
91	VEII,	contrada Casalaccio III (Cat. 237)
92		Macchia della Comunità IV (Cat. 239)
93		Macchia della Comunità 64 (Cat. 240, 241)
94		Riserva del Bagno, tomb IV (Cat. 242)
95		Riserva del Bagno IV (Cat. 243)
96		Riserva del Bagno IV (Cat. 244)
97	British Museum	(Cat. 246)
98	CAERE,	Banditaccia Mengarelli IIIa (Cat. 250)
99	PITHEKOUSSAI,	Scarico Gosetti (Cat. A.1)
100		Scarico Gosetti (Cat. A.2, A.5, A.7, A.8)
101		Scarico Gosetti (Cat. A.1)
102		Mazzola (Cat. A.3)
103		Scarico Gosetti (Cat. A.4)
104		Scarico Gosetti (Cat. A.4)

Figure

- 105 PITHEKOUSSAI, Scarico Gosetti (Cat. A.6)
- 106 Castellani Collection
- 107 Megara Hyblaea, tomb 582, Syracuse Archaeological Museum, display
- 108 PONTECAGNANO, tomb 1697, Museo dell'Agro Picentino, display
- 109 CAERE, Via Manganello 18
- 110 VEII, Macchia della Comunità 33
- 111 PITHEKOUSSAI, Scarico Gosetti
- 112 Scarico Gosetti (Cat. A.6)
- 113 PONTECAGNANO, tomb 243, Museo dell'Agro Picentino, display
- 114 CAERE, Banditaccia Mengarelli IIb
- 115 Banditaccia Mengarelli XVIII
- 116 Map: Southern Etruria
- 117 Map: Italy and Sicily



Figure 1

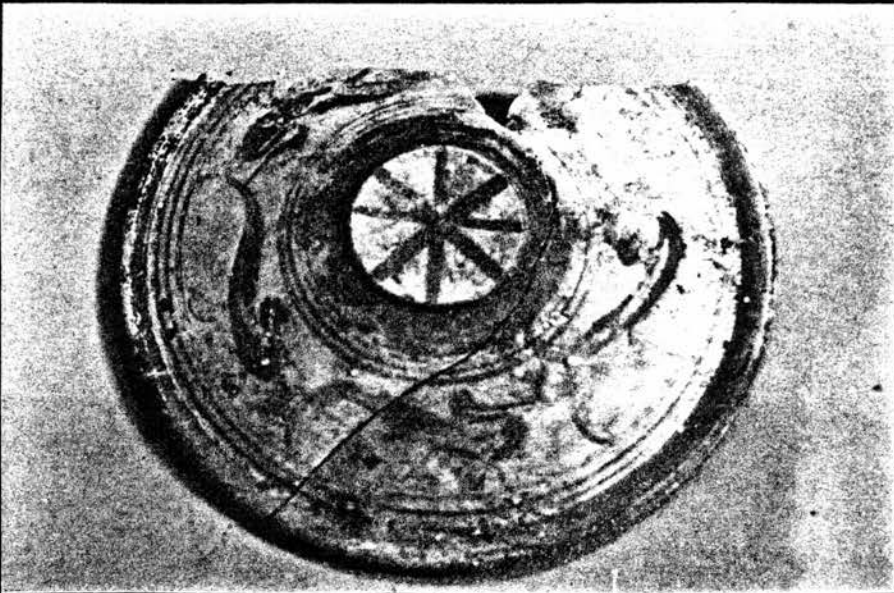


Figure 2



Figure 3

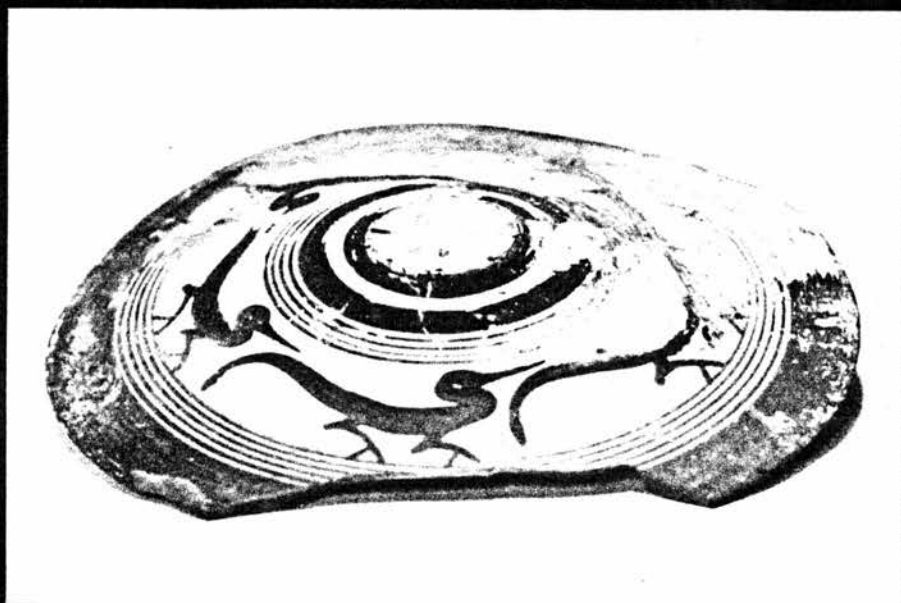


Figure 4

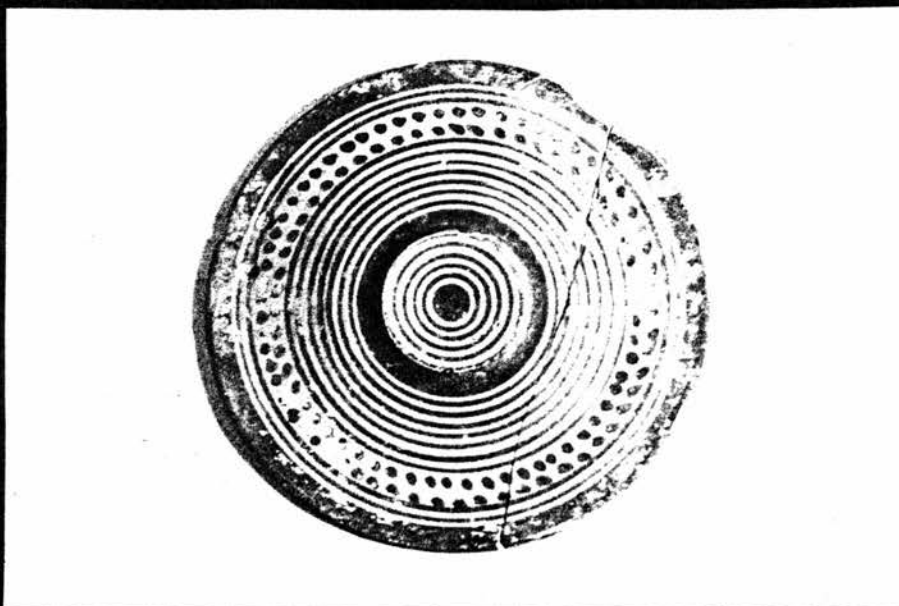


Figure 5



Figure 6

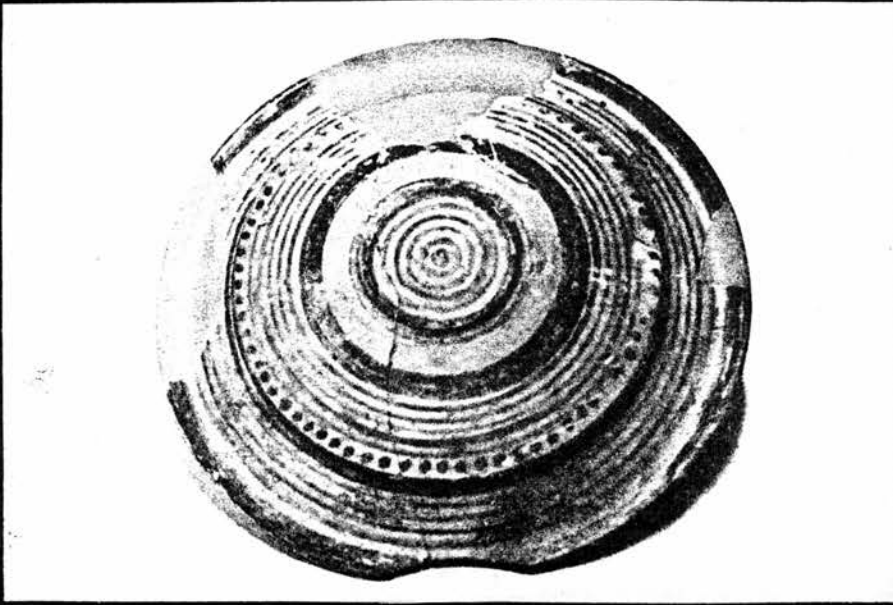


Figure 7

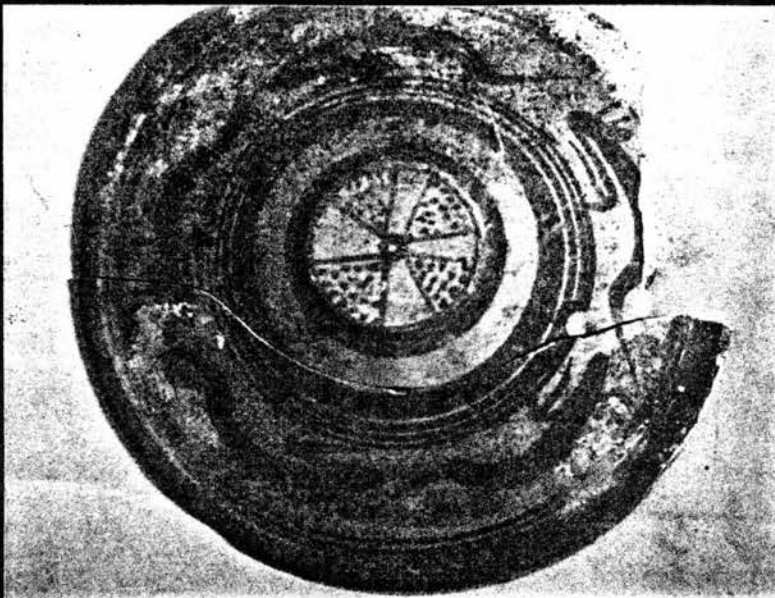


Figure 8

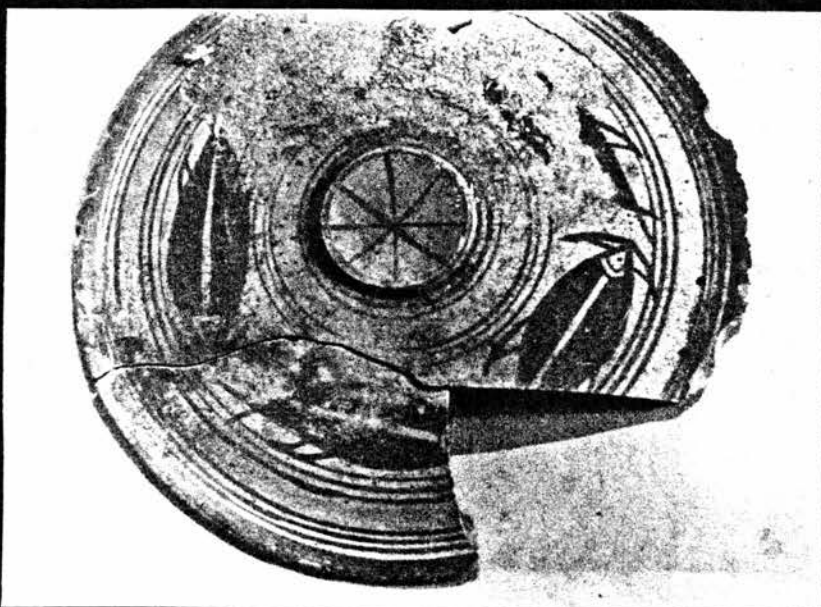


Figure 9

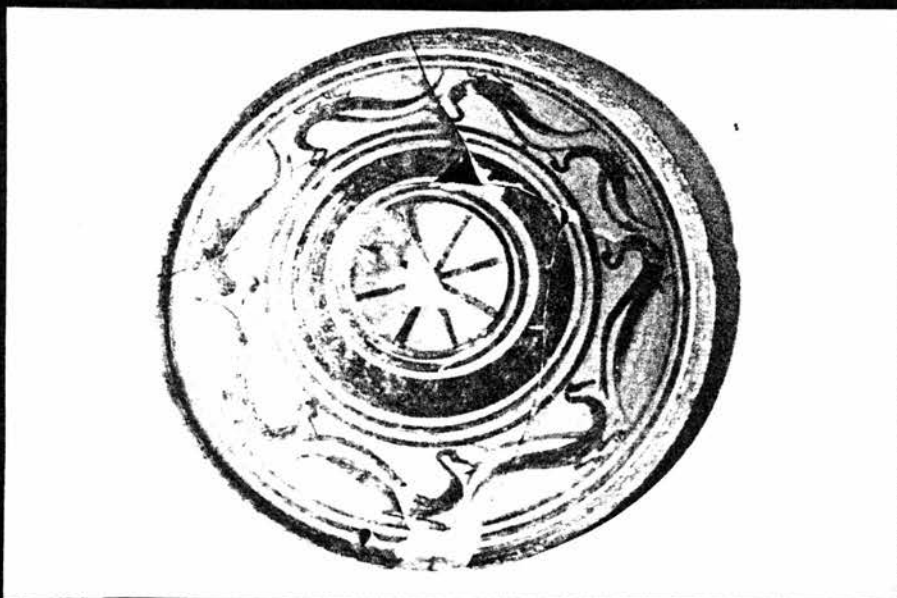


Figure 10

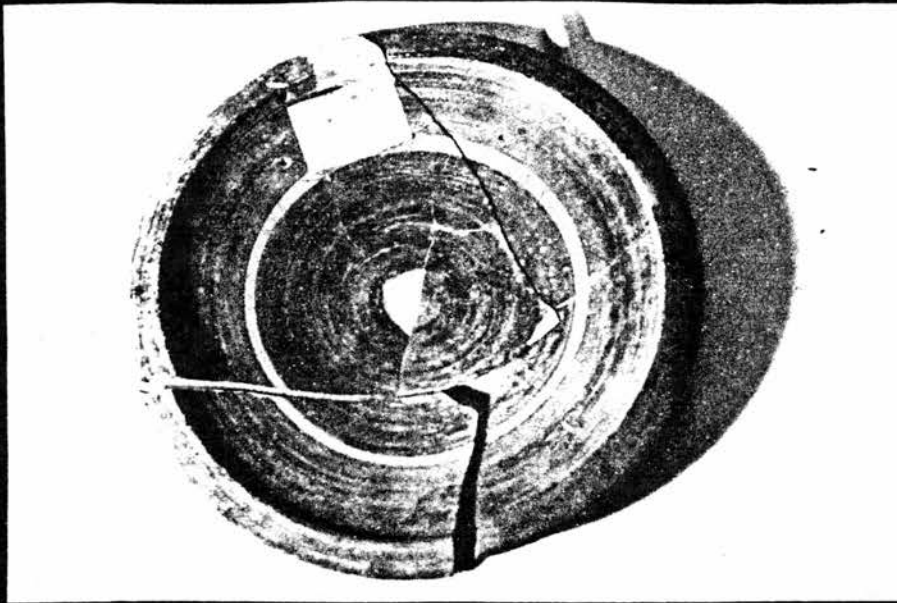


Figure 11



Figure 12

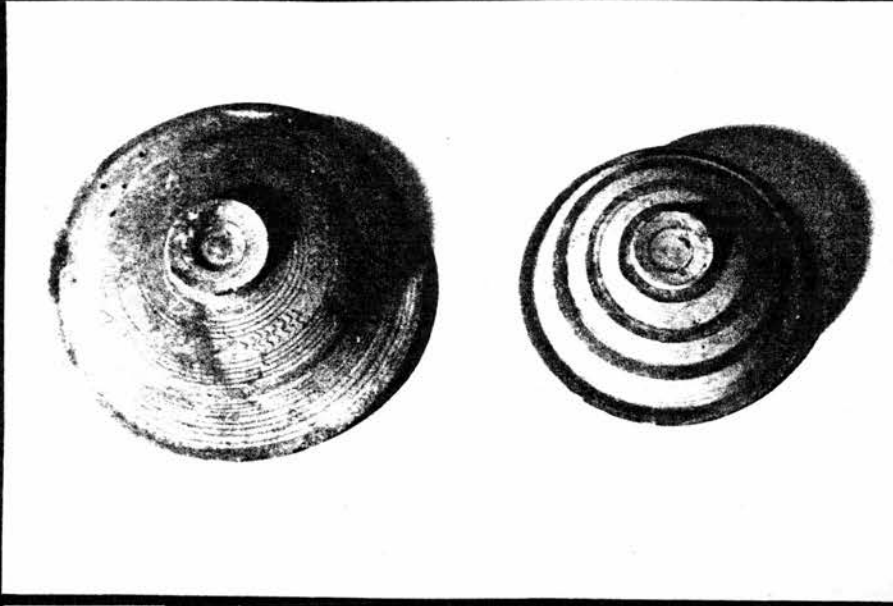


Figure 13

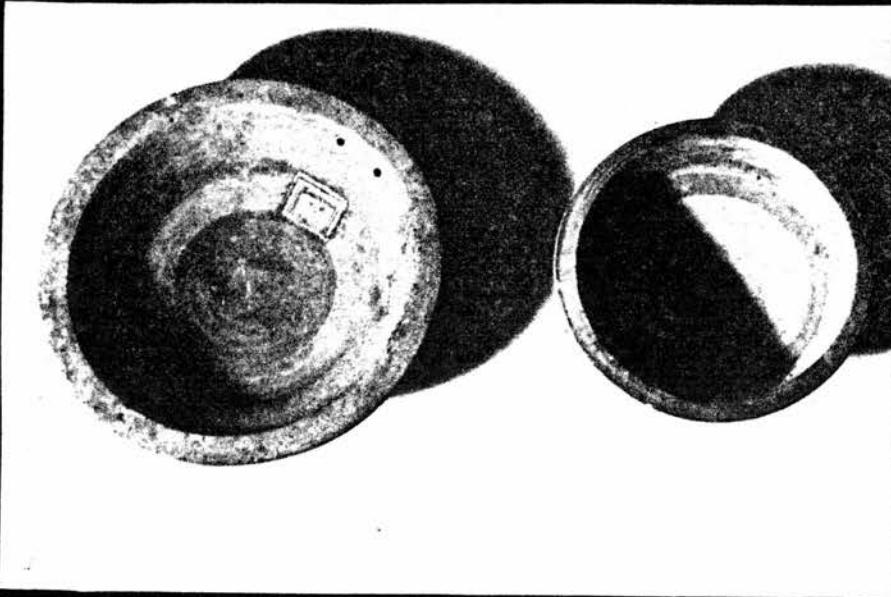


Figure 14

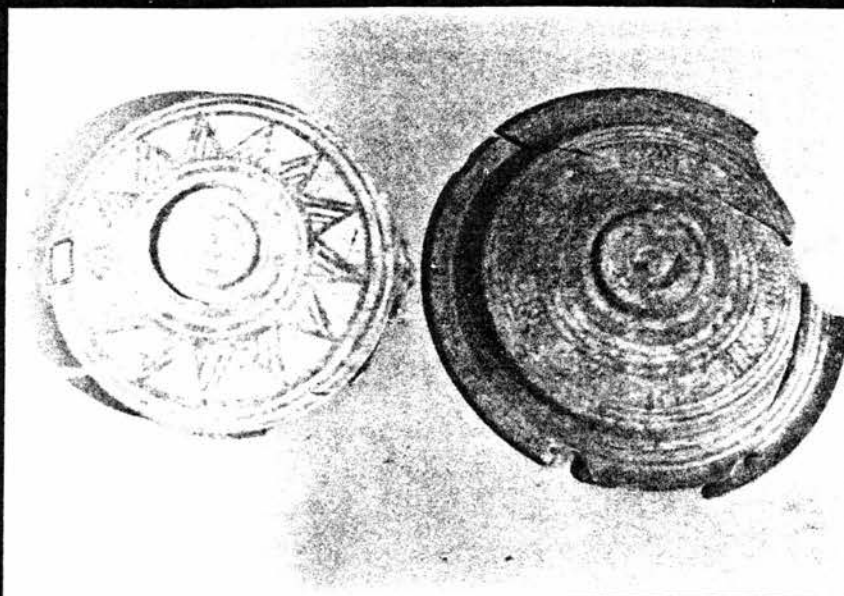


Figure 15



Figure 16

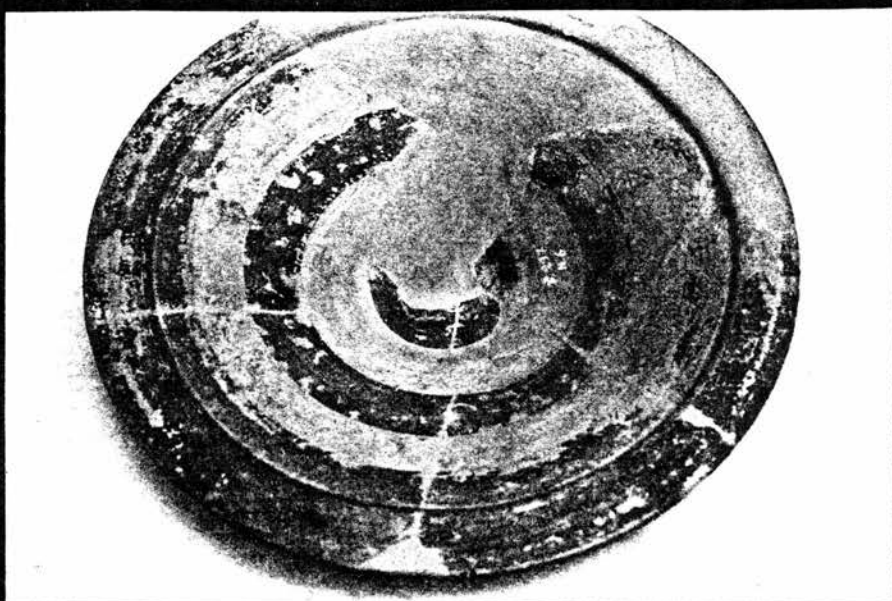


Figure 17



Figure 18

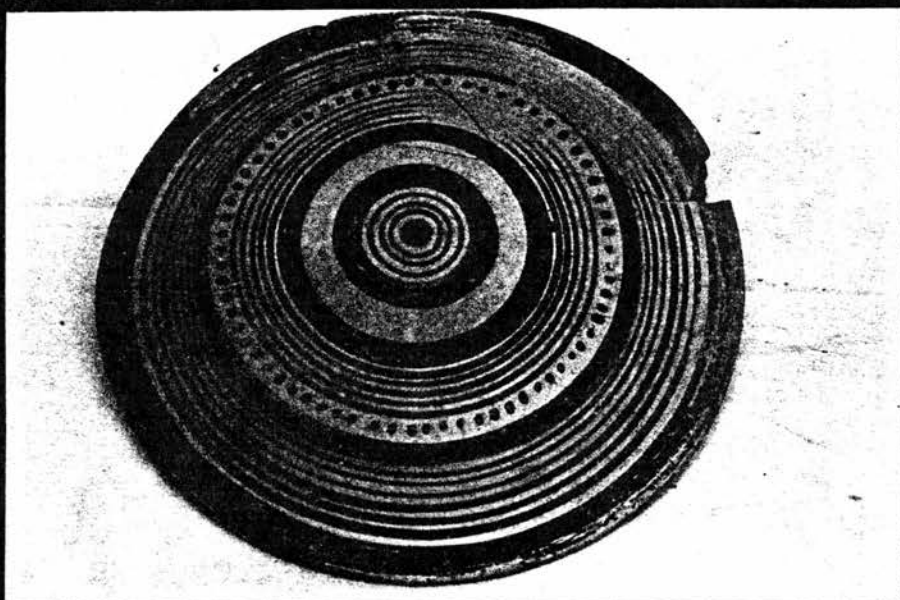


Figure 19

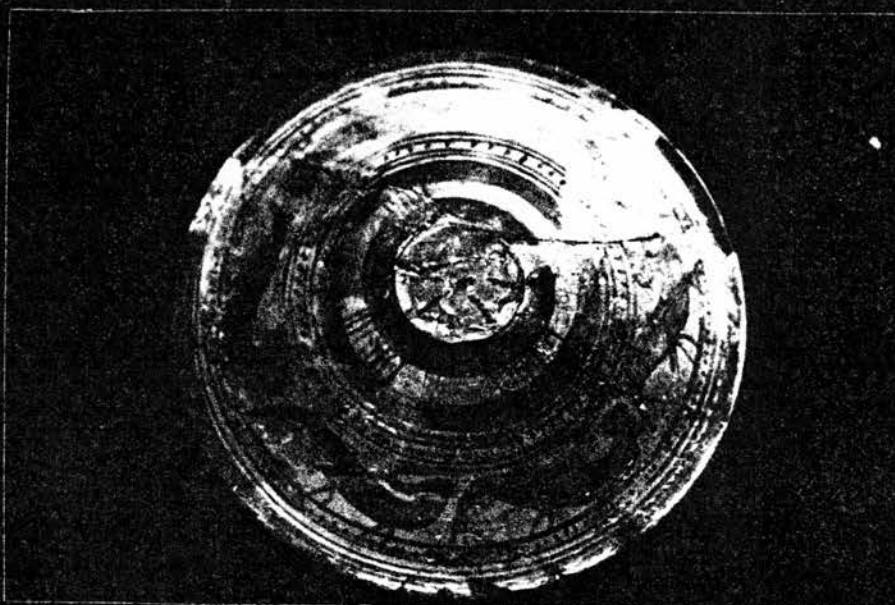


Figure 20



Figure 21

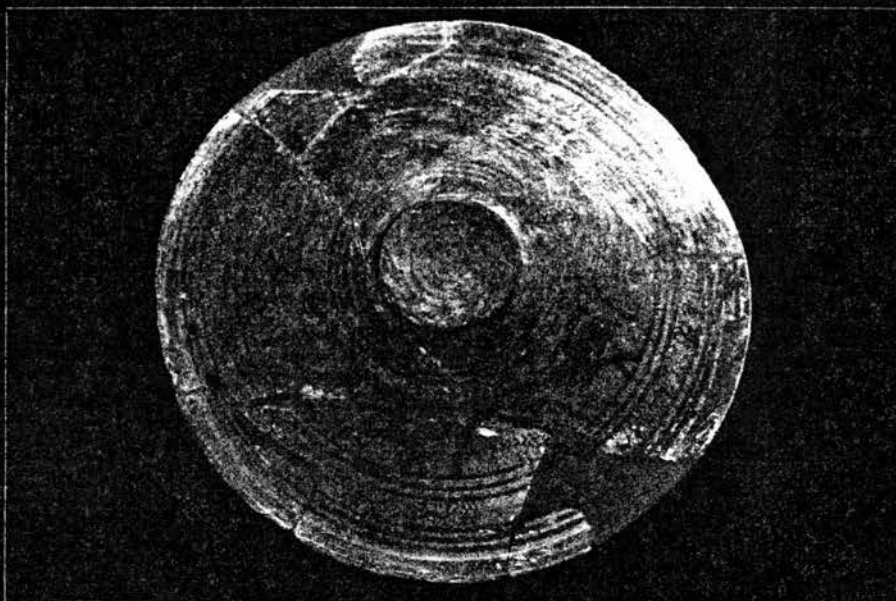


Figure 22



Figure 23

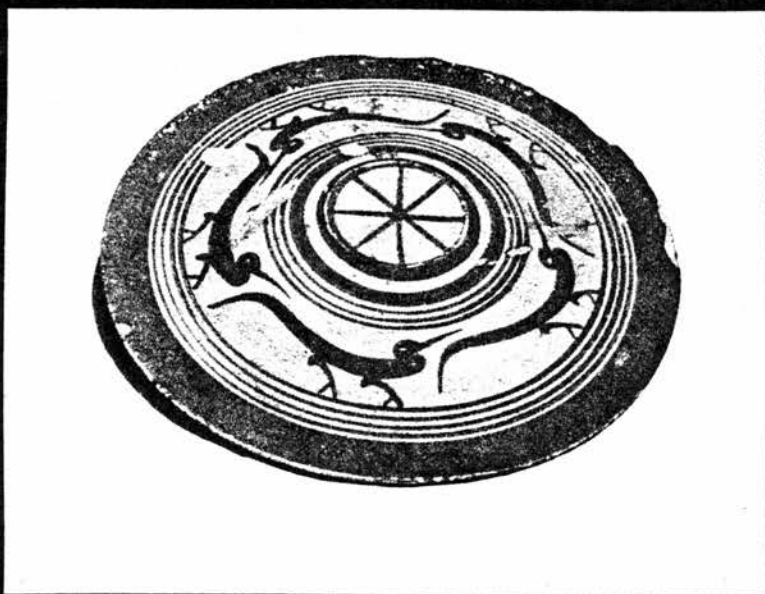


Figure 24



Figure 25



Figure 26

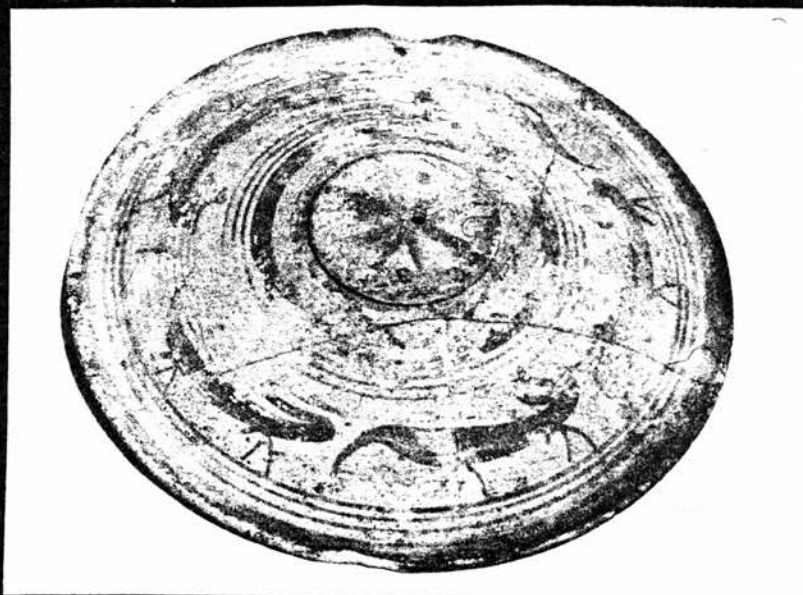


Figure 27

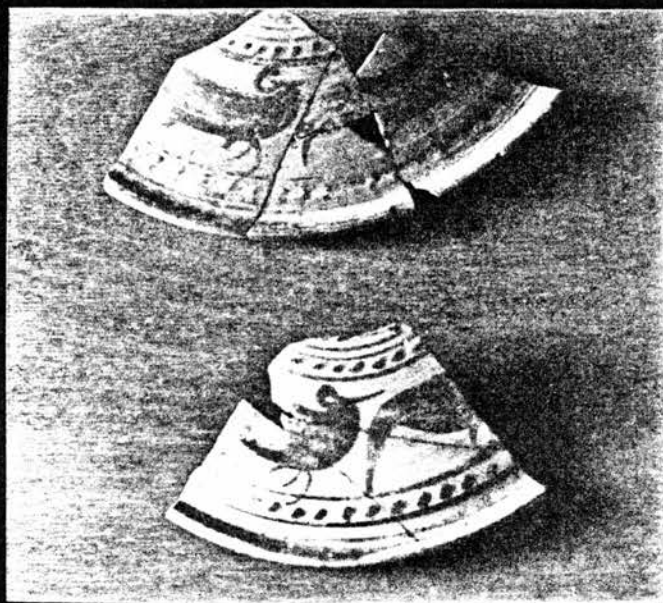


Figure 28

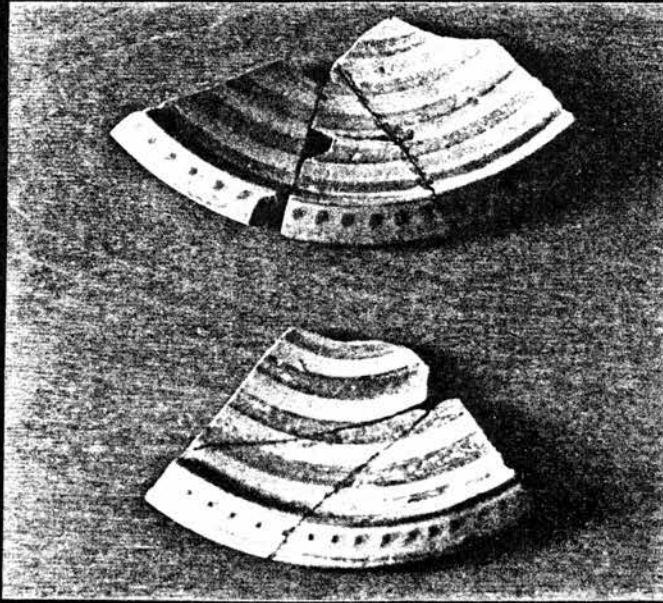


Figure 29



Figure 30



Figure 31

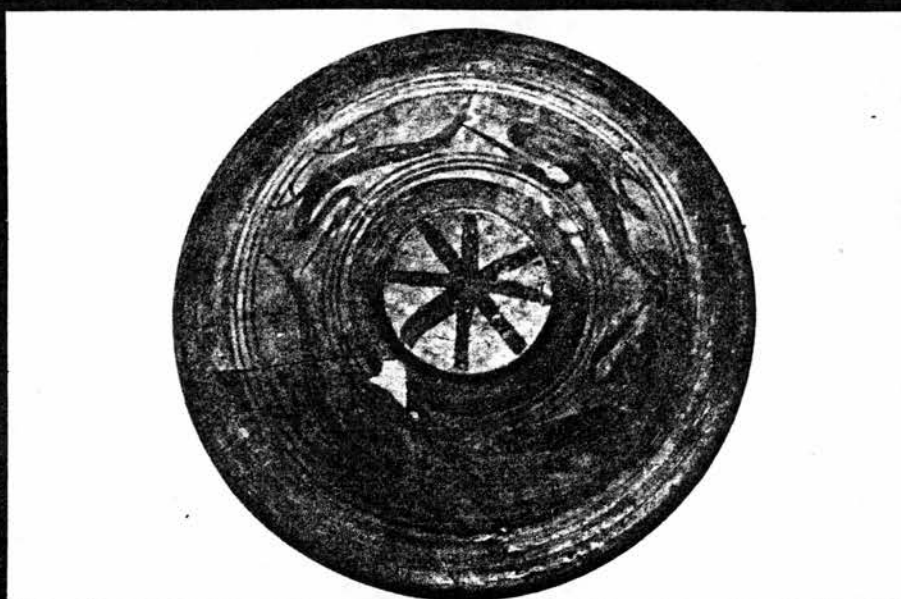


Figure 32



Figure 33



Figure 34



Figure 35

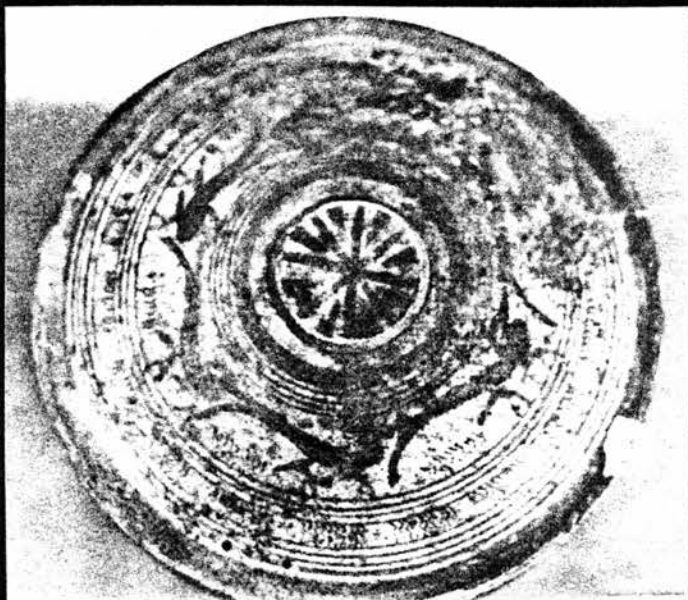


Figure 36



Figure 37

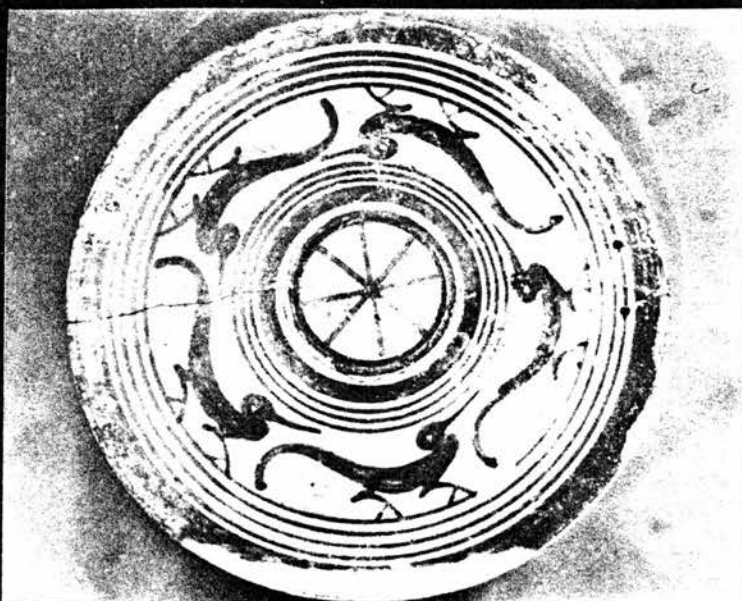


Figure 38

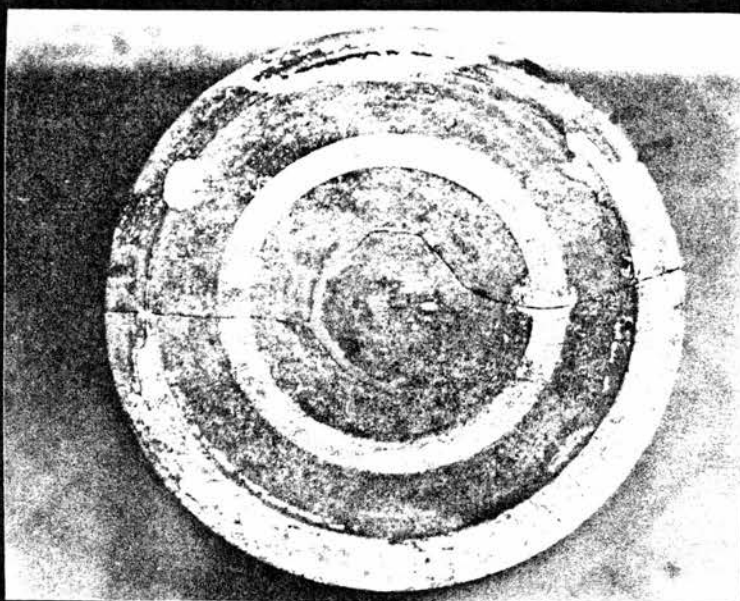


Figure 39



Figure 40



Figure 41

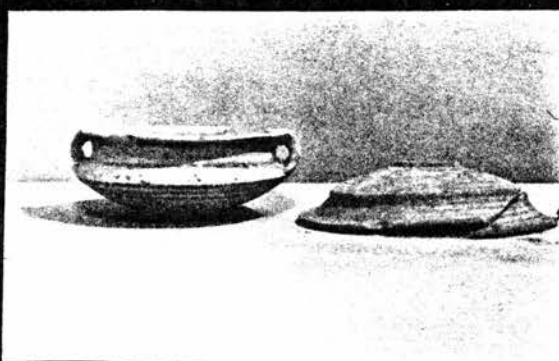


Figure 42

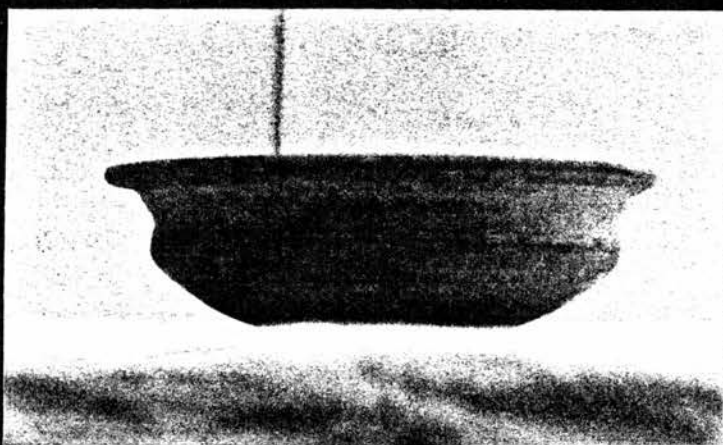


Figure 43

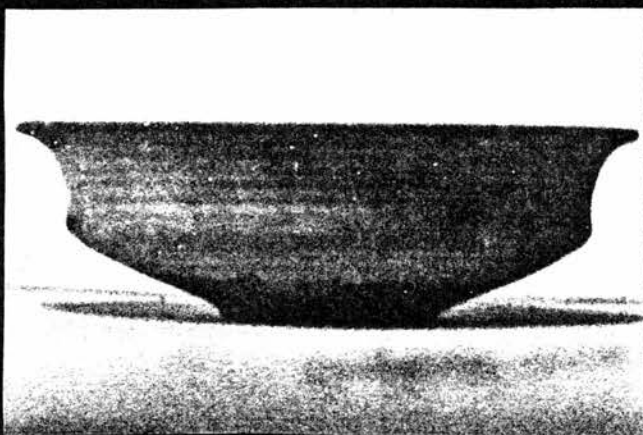


Figure 44



Figure 45

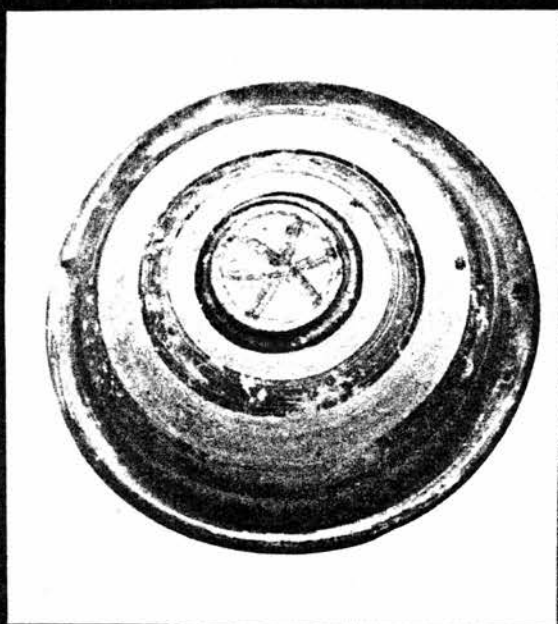


Figure 46



Figure 47



Figure 48



Figure 49



Figure 50



Figure 51



Figure 52



Figure 53



Figure 54



Figure 55

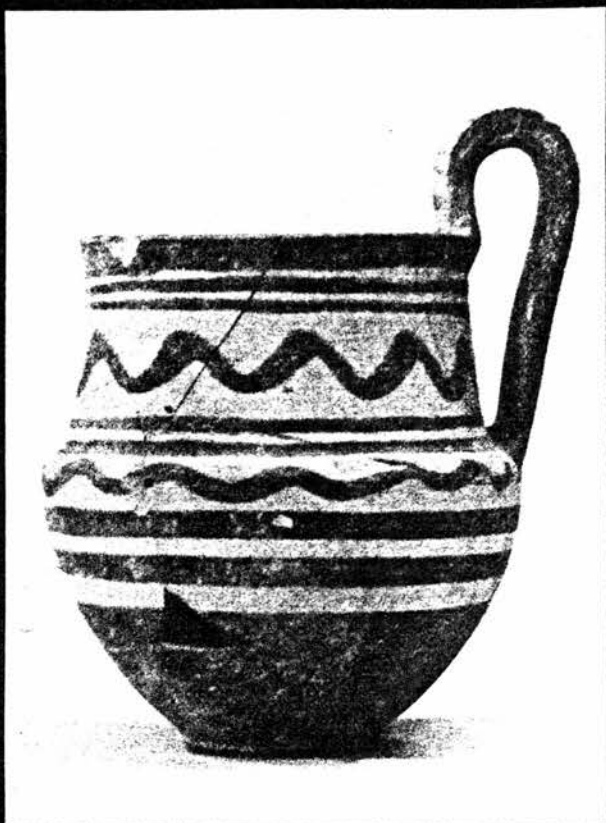


Figure 56



Figure 57

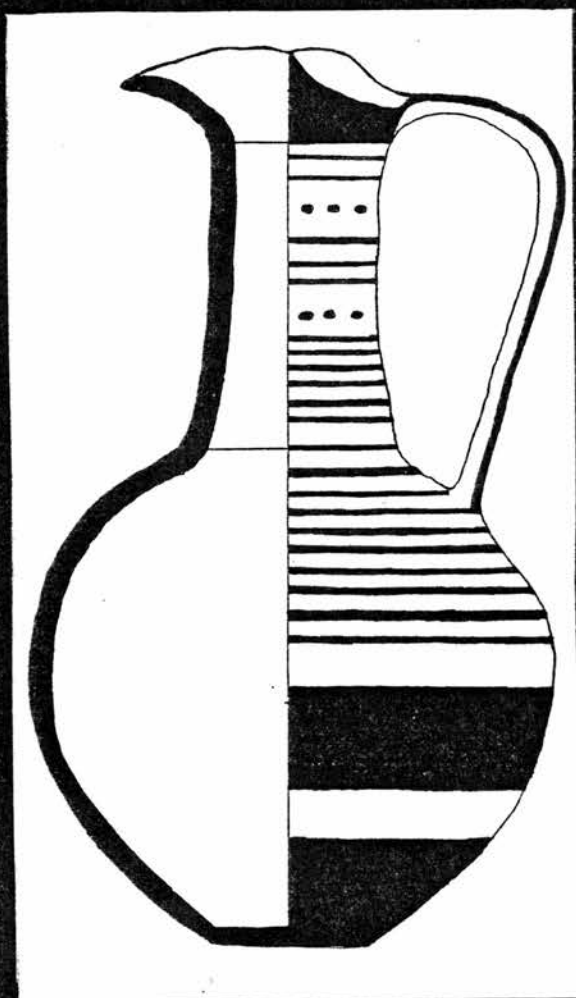


Figure 58

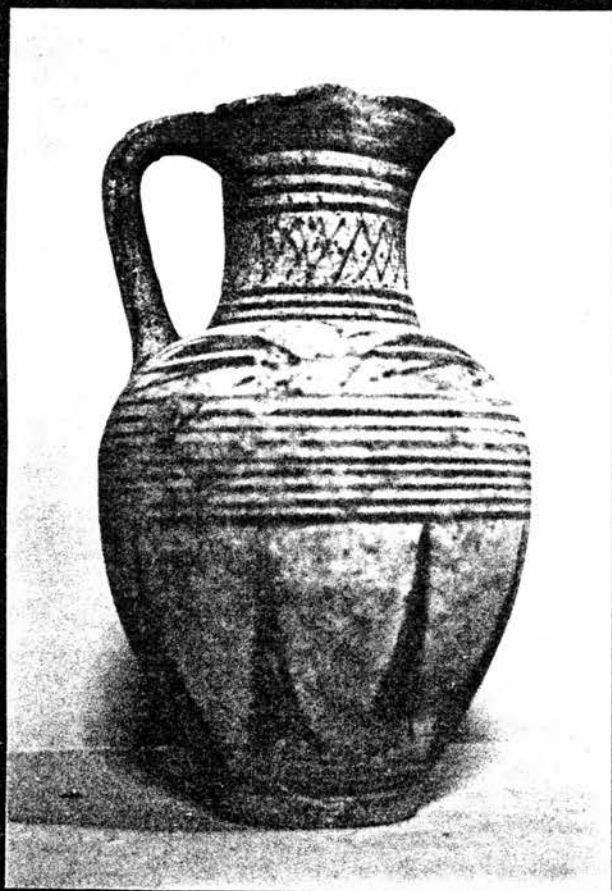


Figure 59



Figure 60

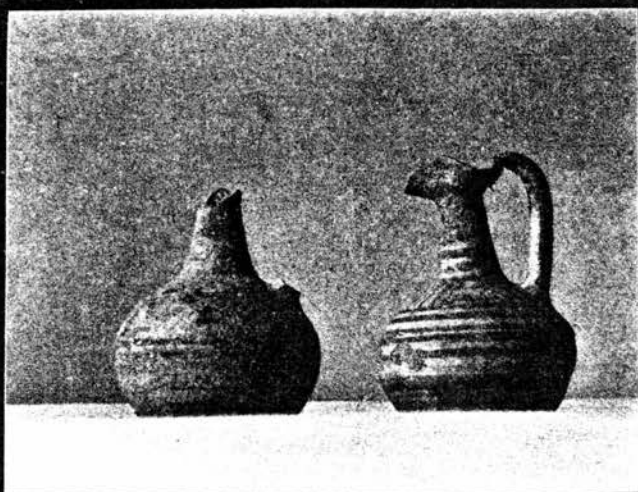


Figure 61



Figure 62

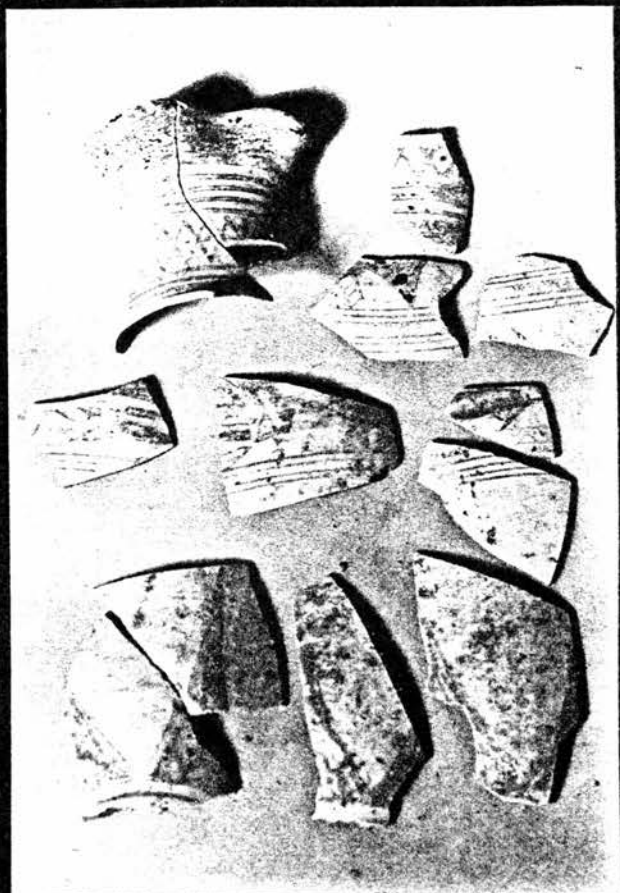


Figure 63

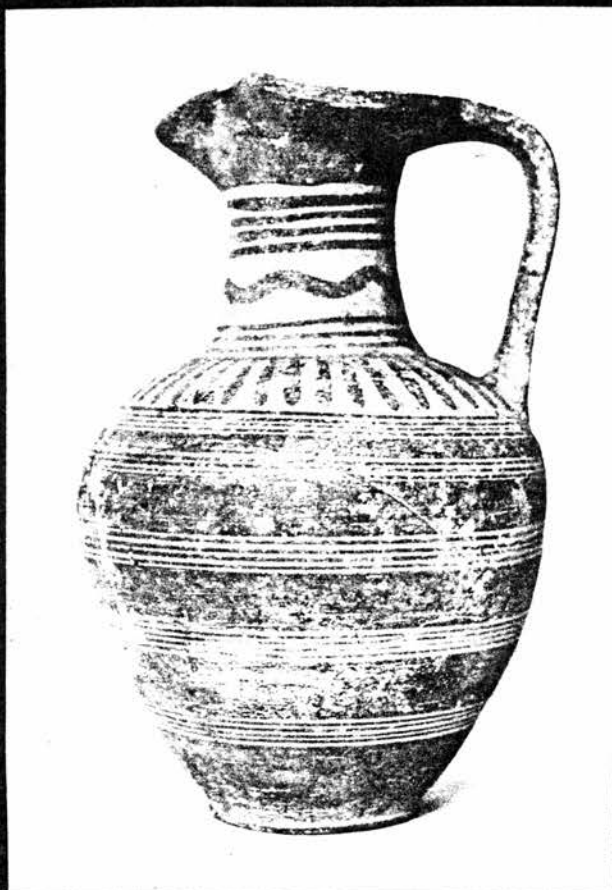


Figure 64

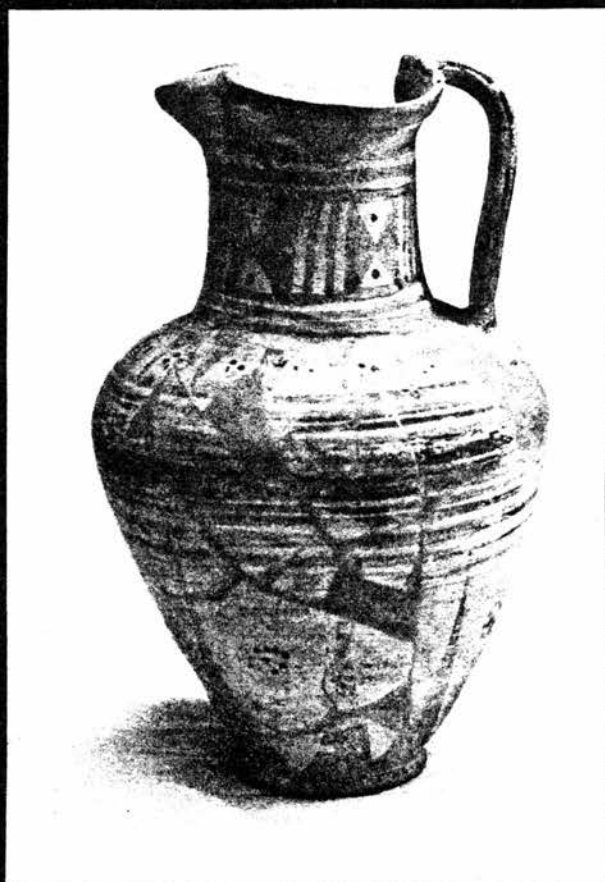


Figure 65

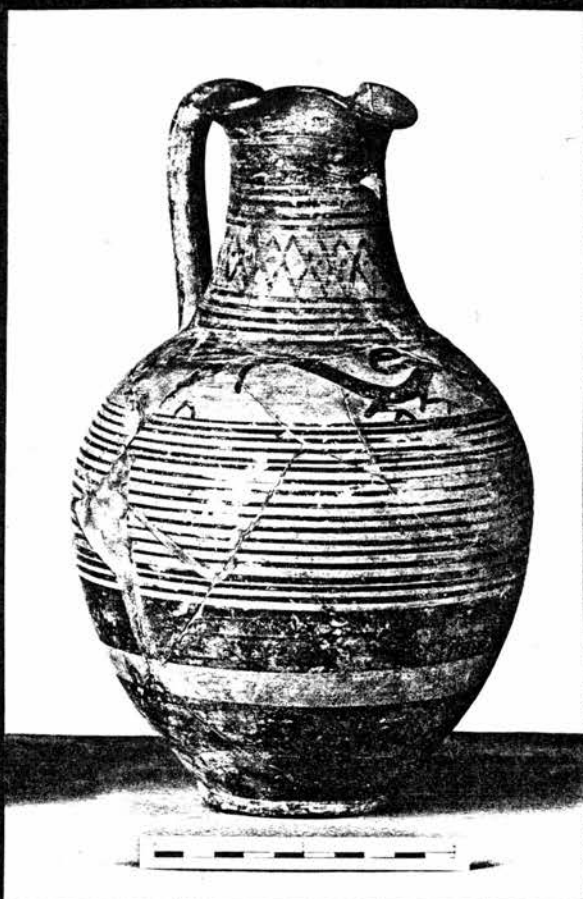


Figure 66

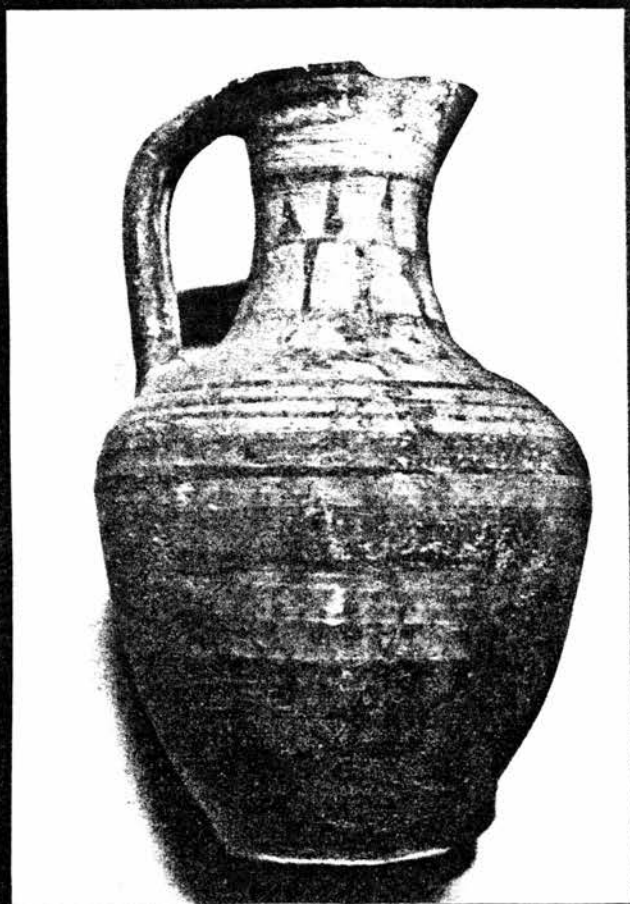


Figure 67



Figure 68



Figure 69

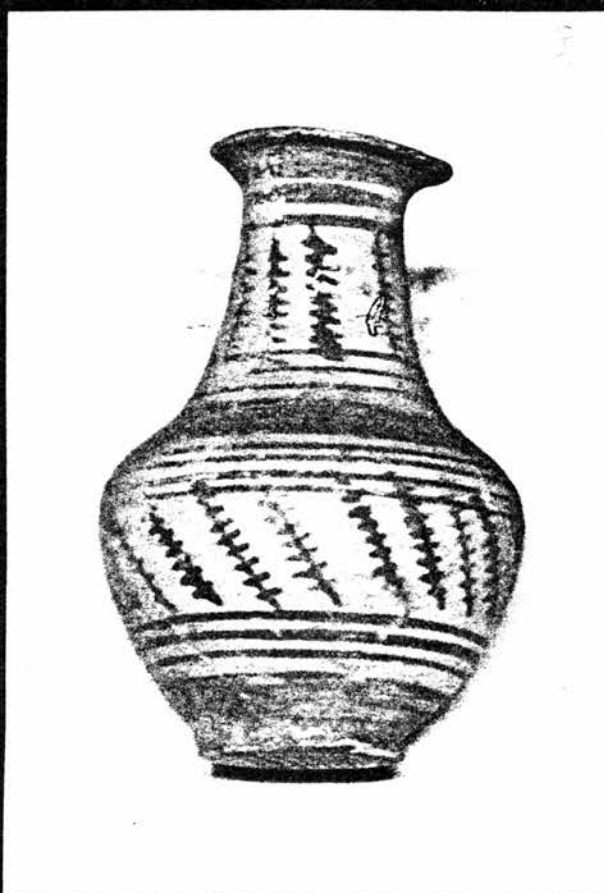


Figure 70

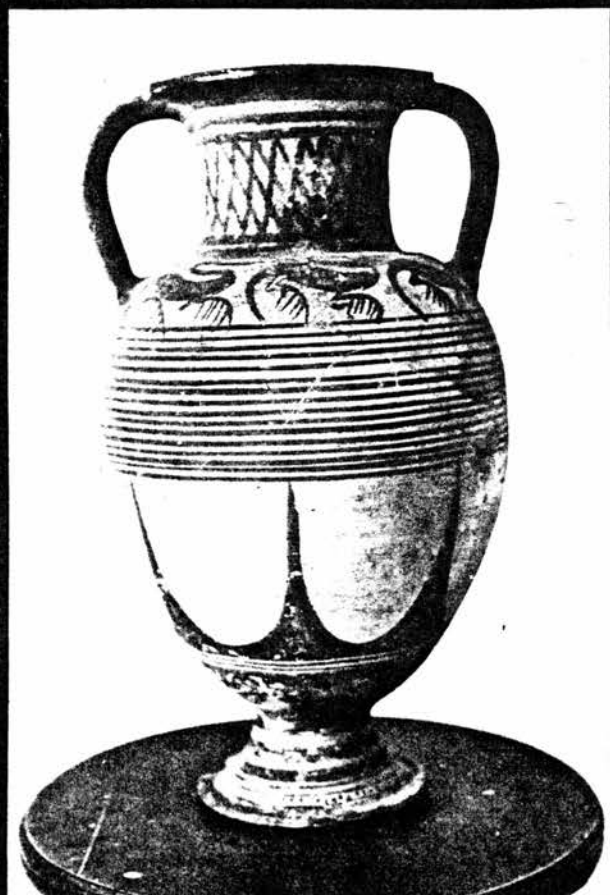


Figure 71

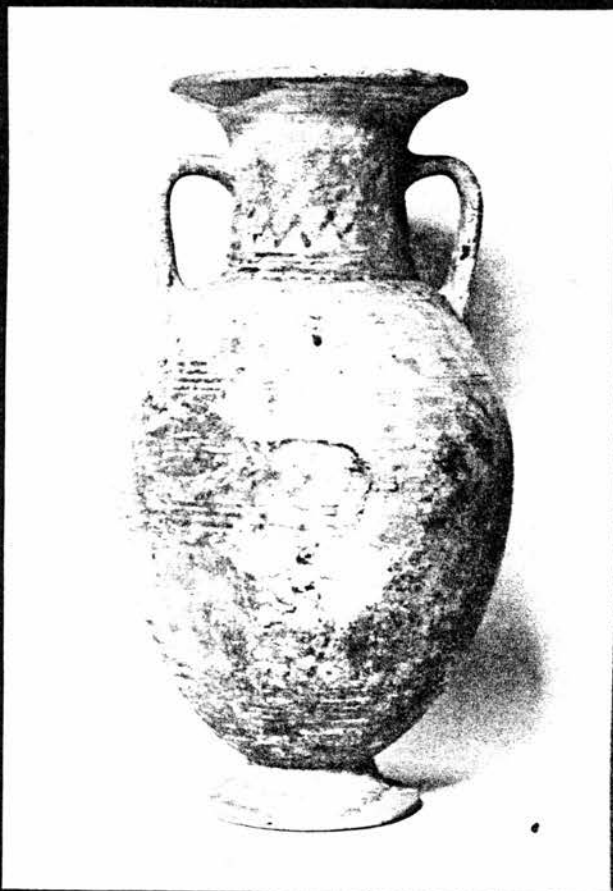


Figure 72

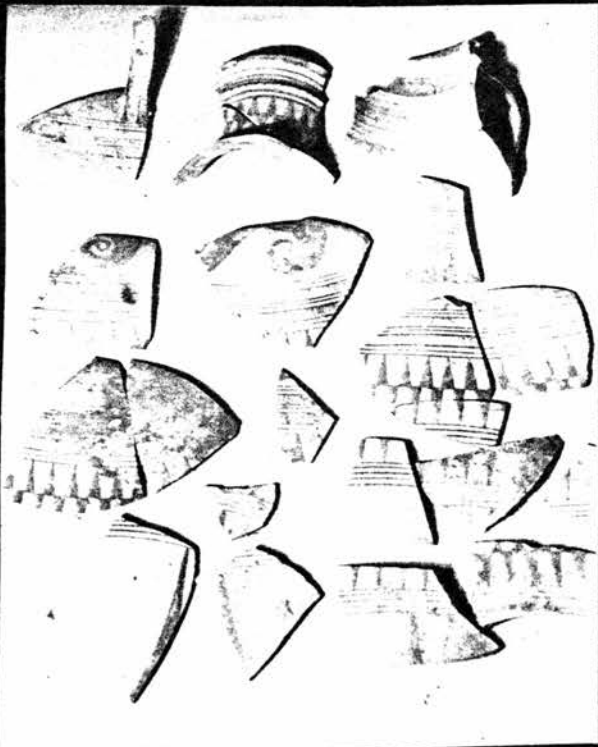


Figure 73

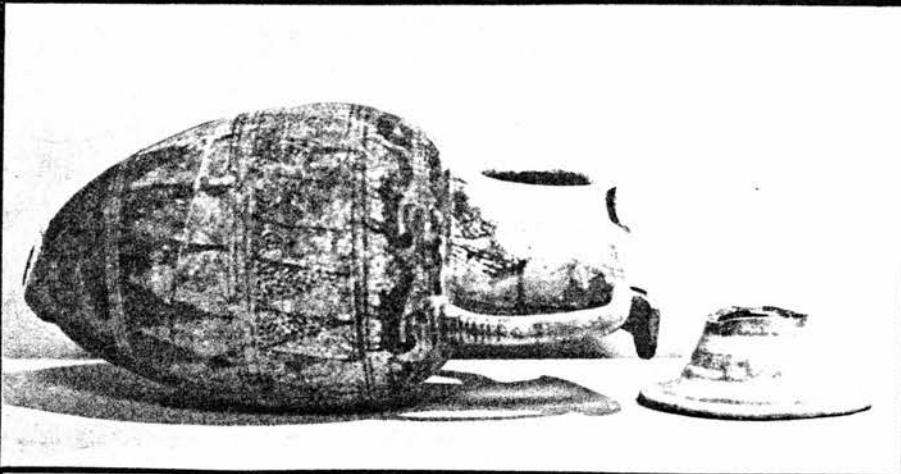


Figure 74

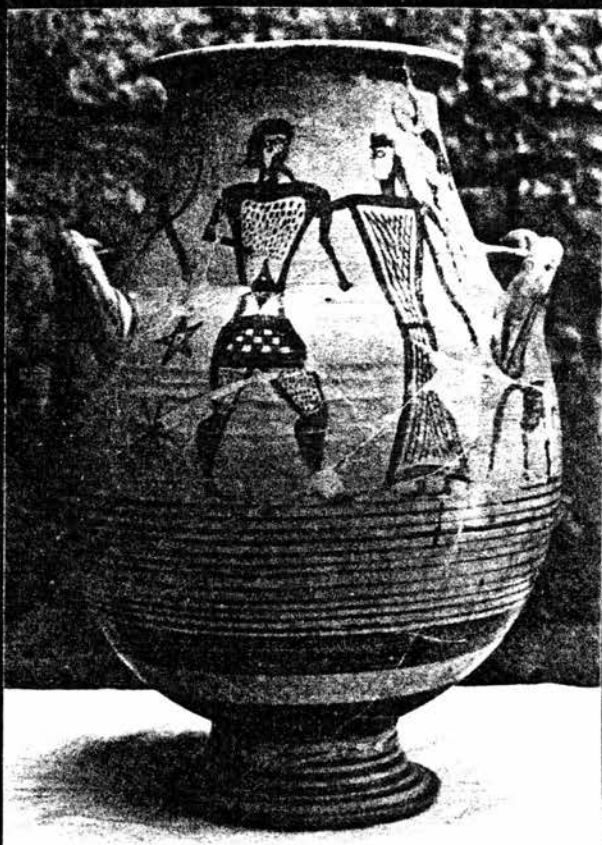


Figure 75



Figure 76

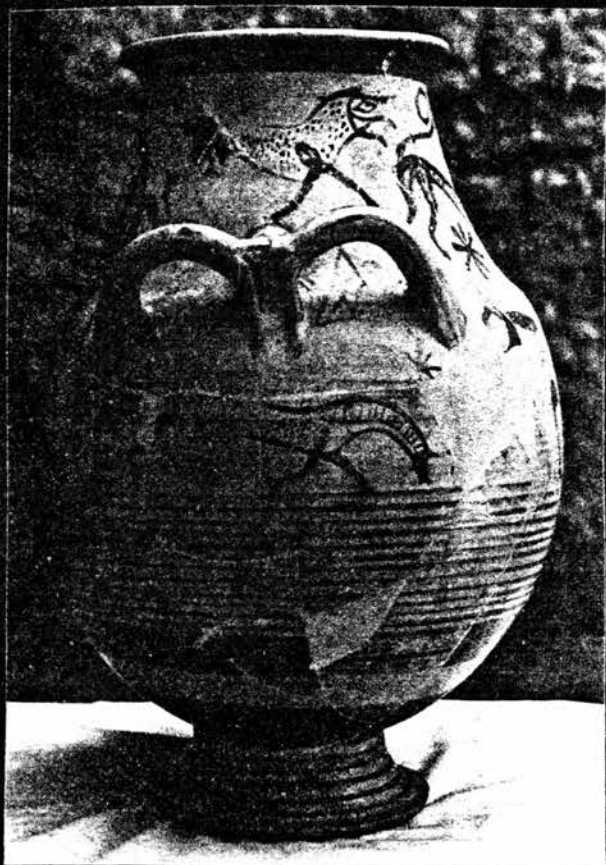


Figure 77



Figure 78



Figure 79

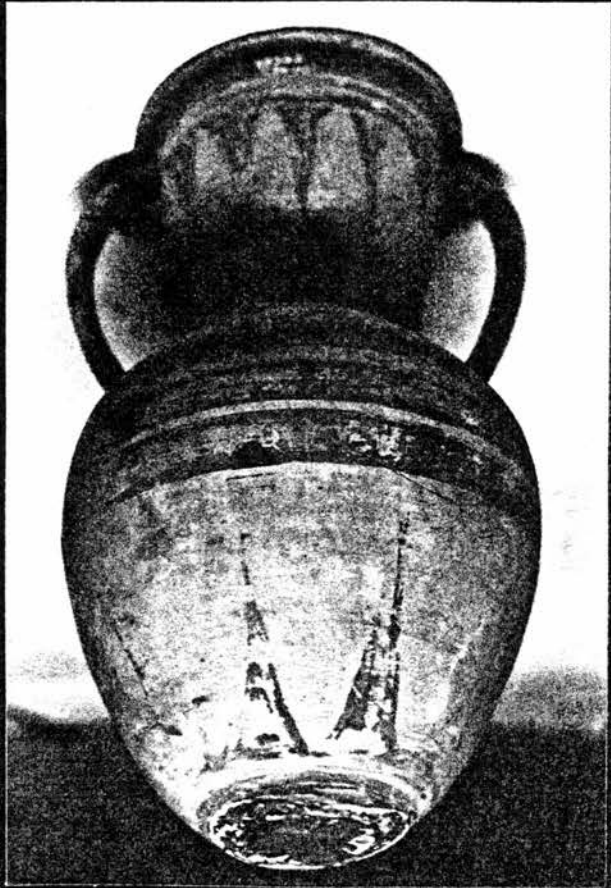


Figure 80



Figure 81



Figure 82



Figure 83



Figure 84



Figure 85

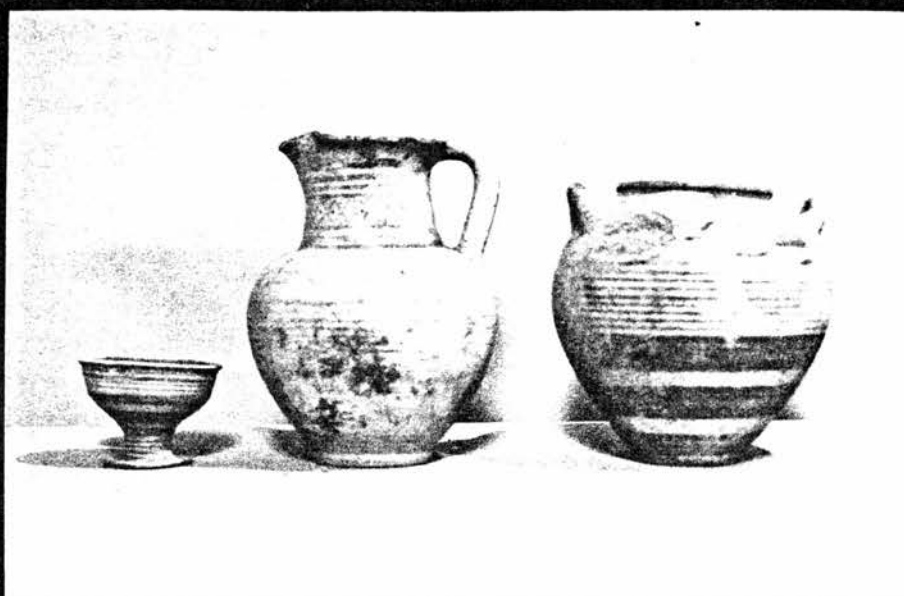


Figure 86

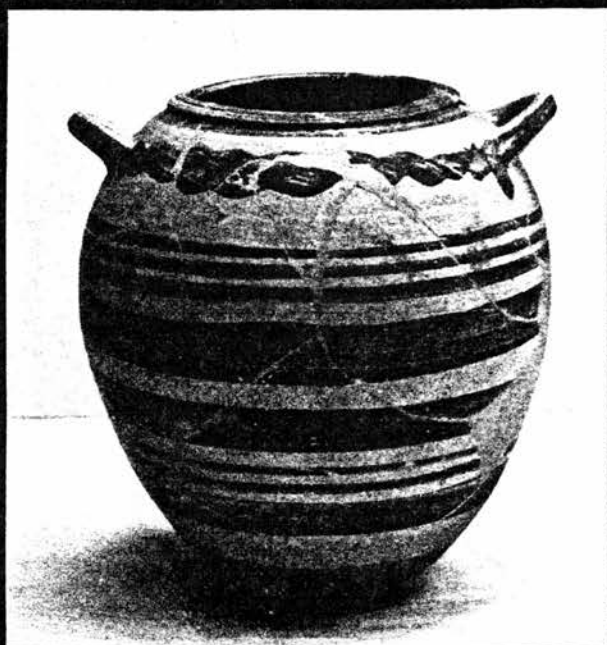


Figure 87

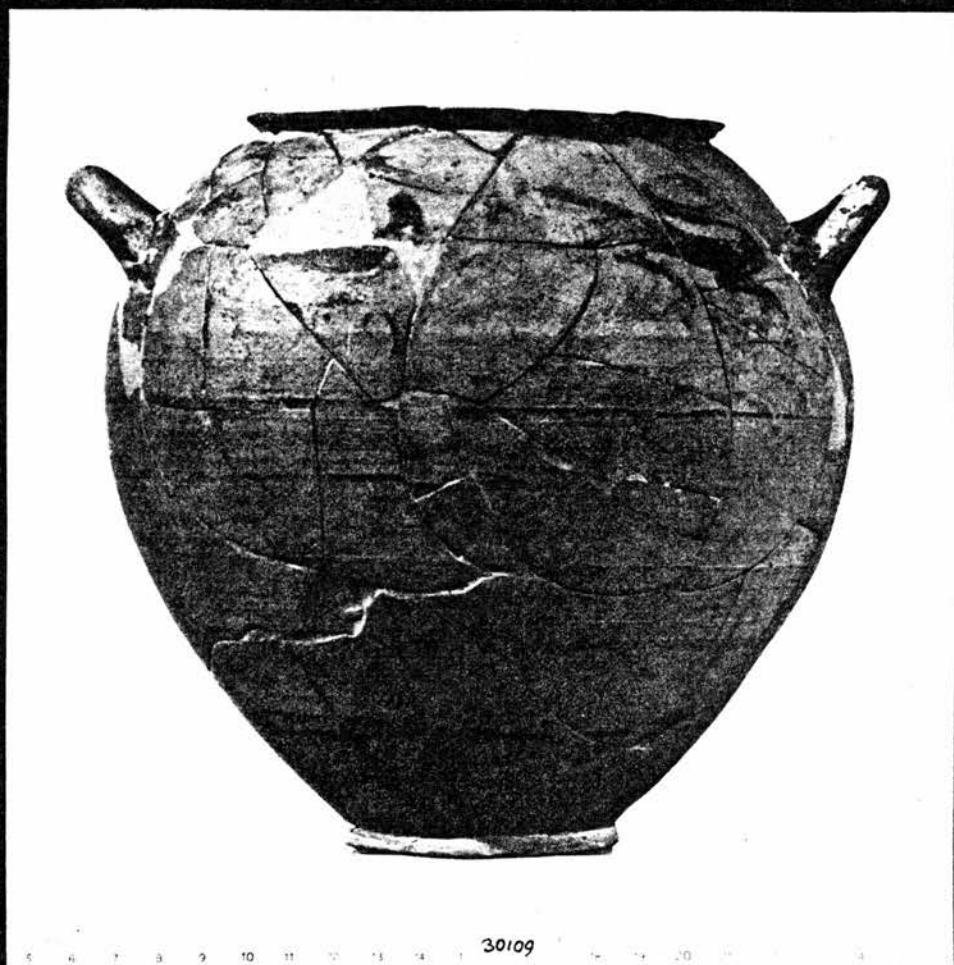


Figure 88



Figure 89



Figure 90



Figure 91



Figure 92



Figure 93

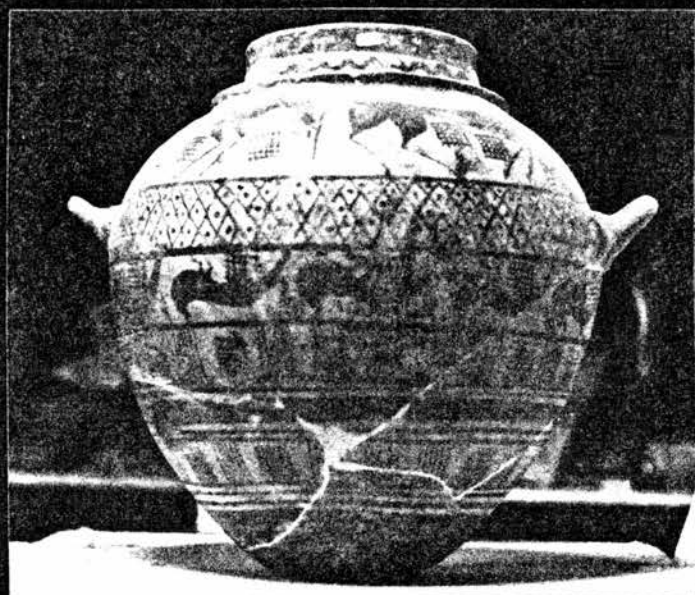


Figure 94



Figure 95

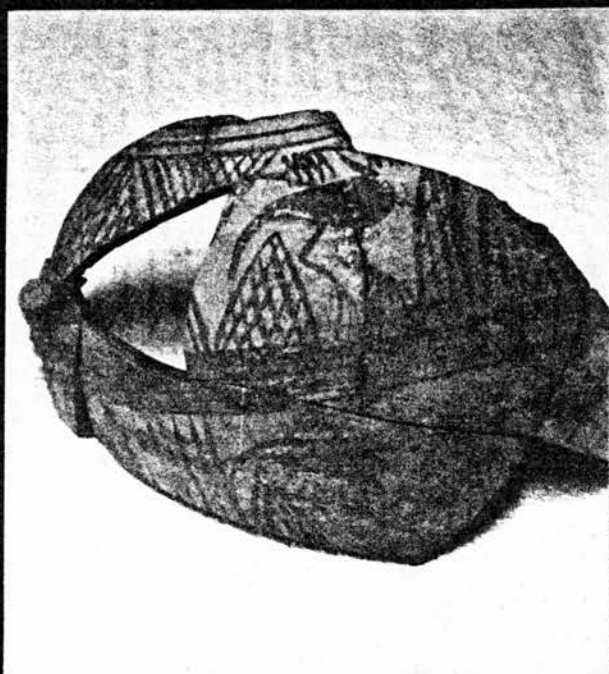


Figure 96



Figure 97

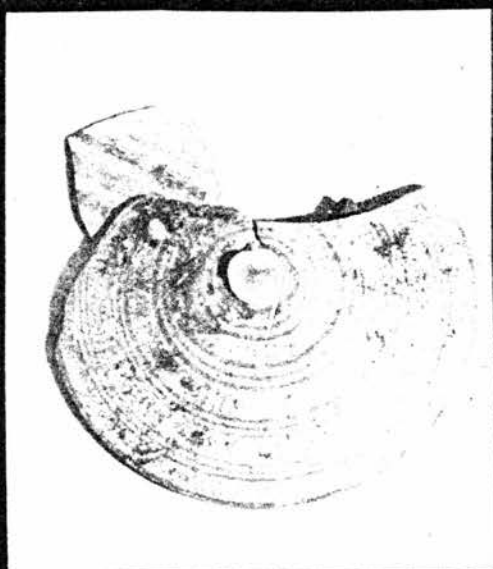


Figure 98



Figure 99

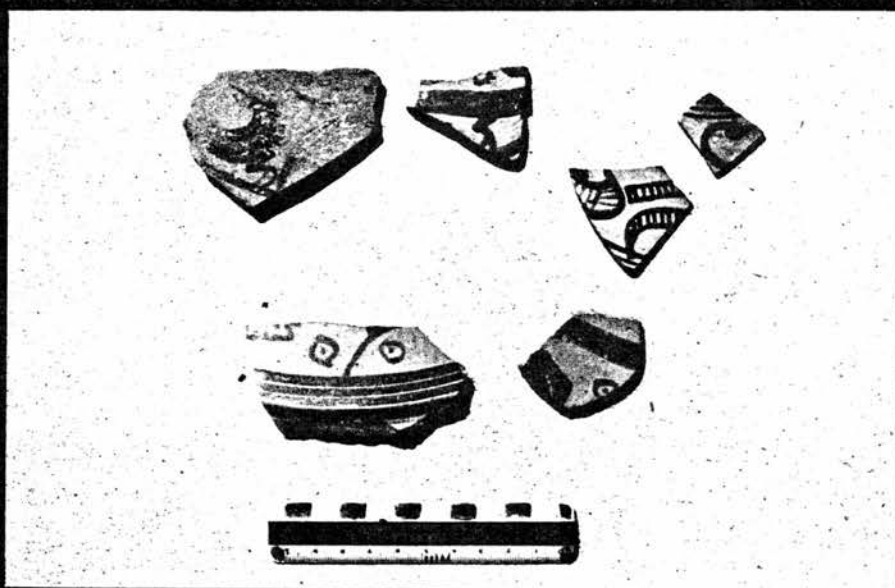


Figure 100



Figure 101

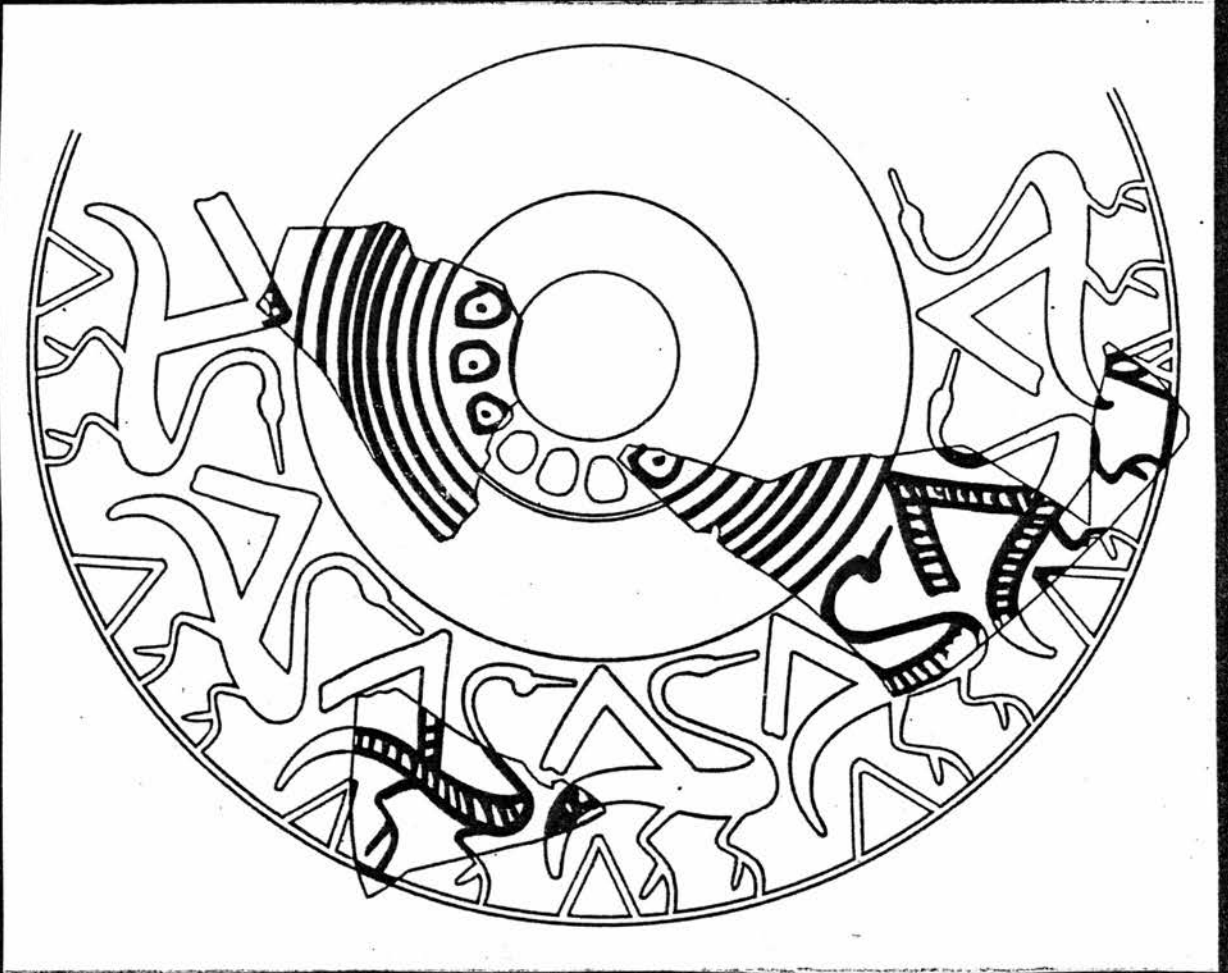


Figure 102



Figure 103

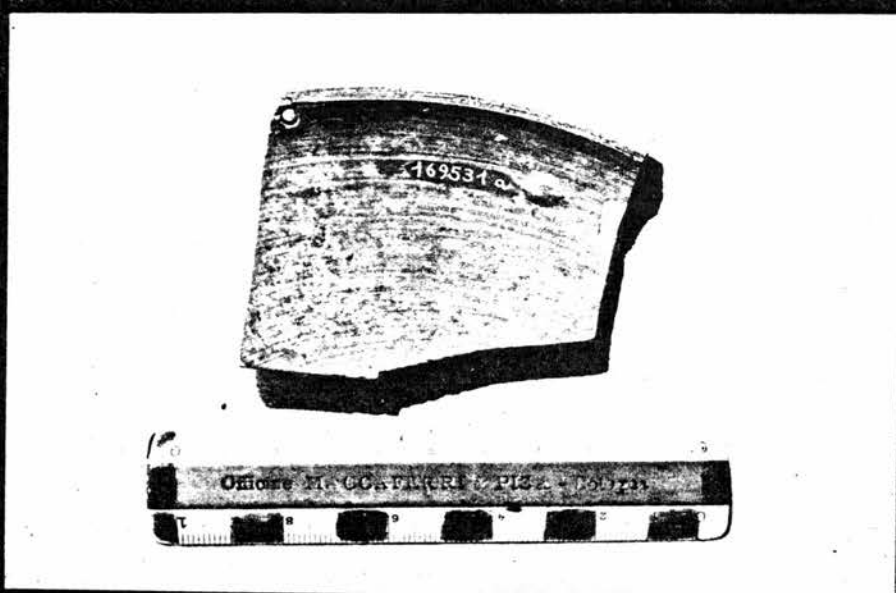


Figure 104

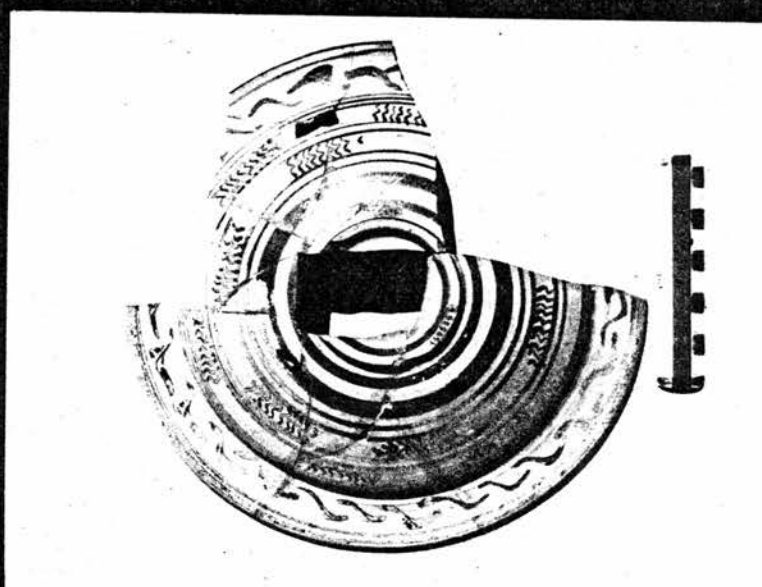


Figure 105

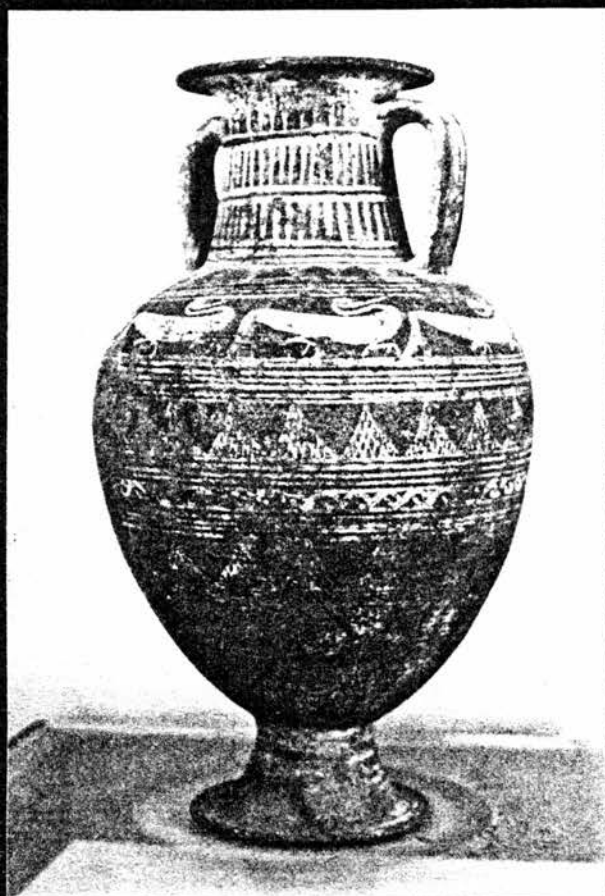


Figure 106



Figure 107



Figure 108

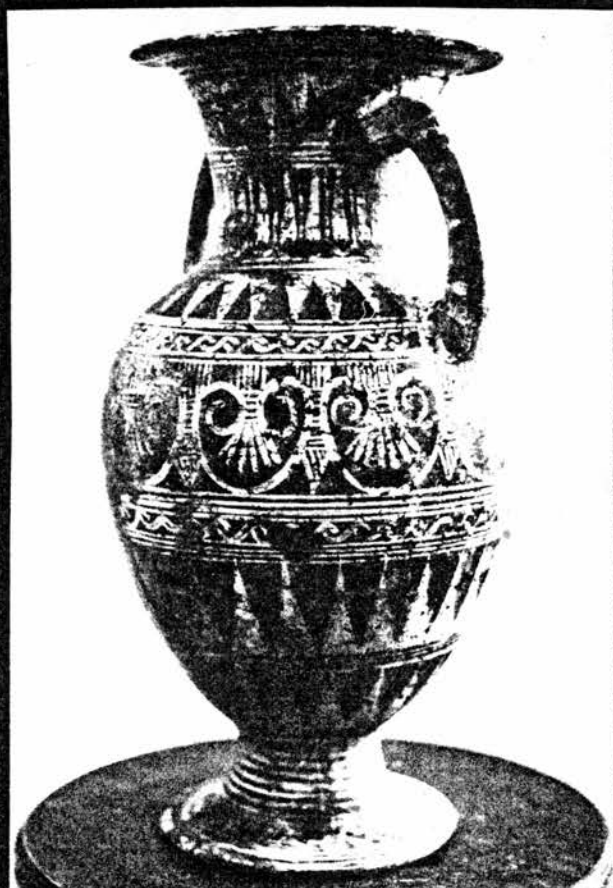


Figure 109



Figure 110

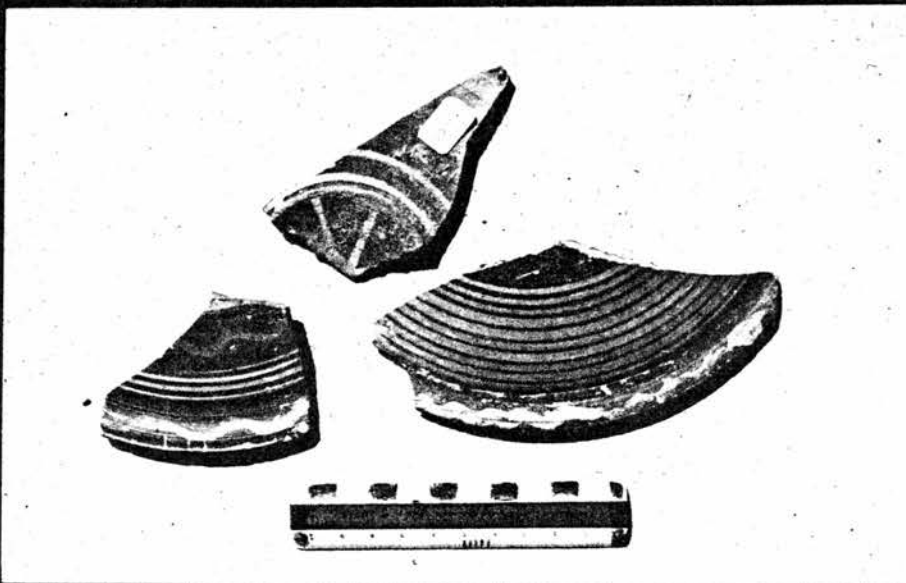


Figure 111

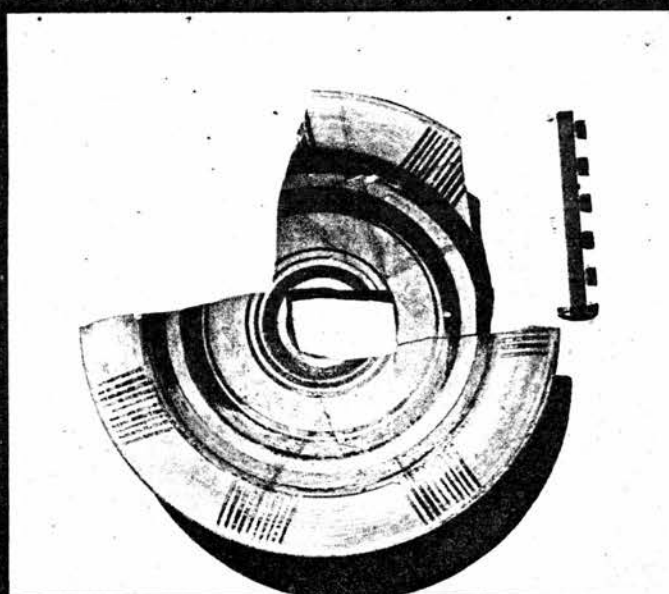


Figure 112

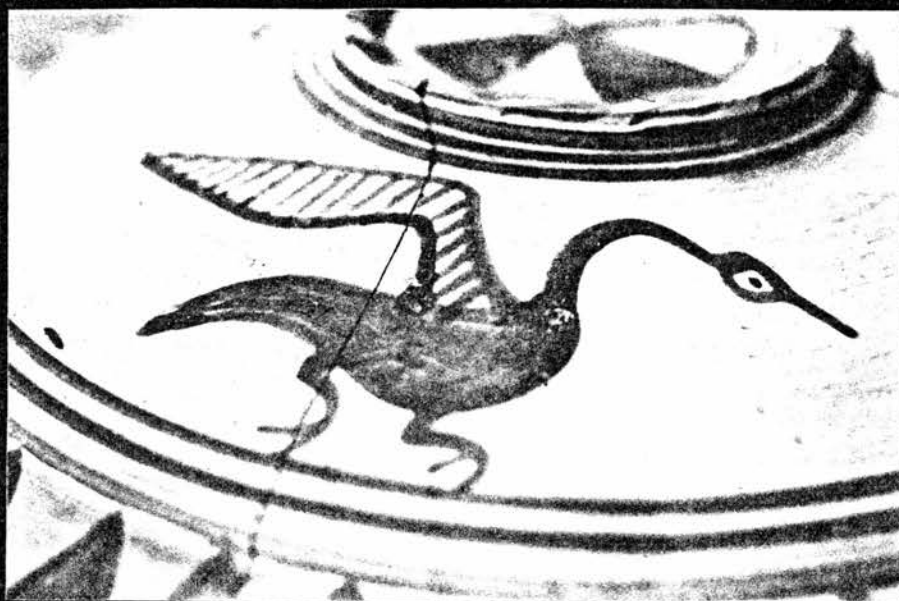


Figure 113

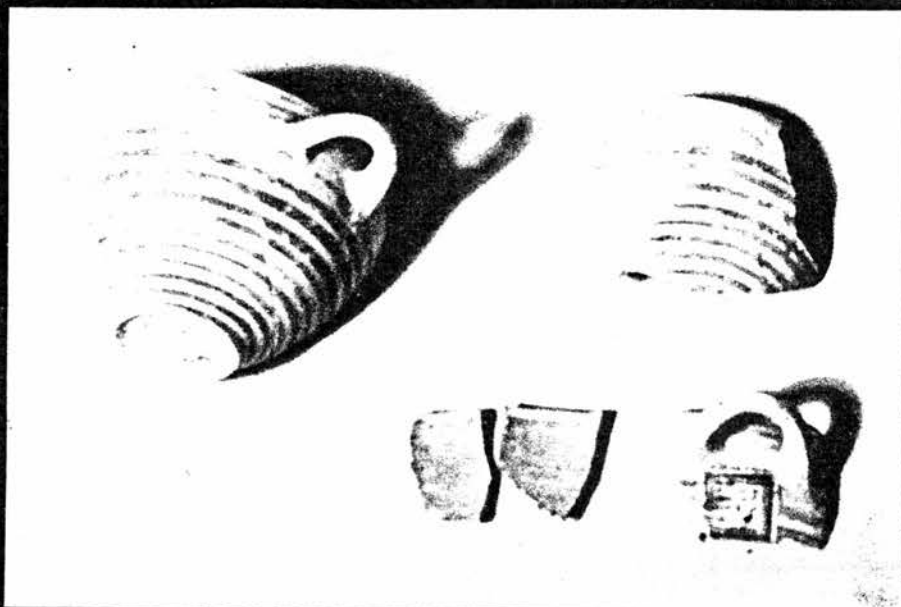


Figure 114



Figure 115

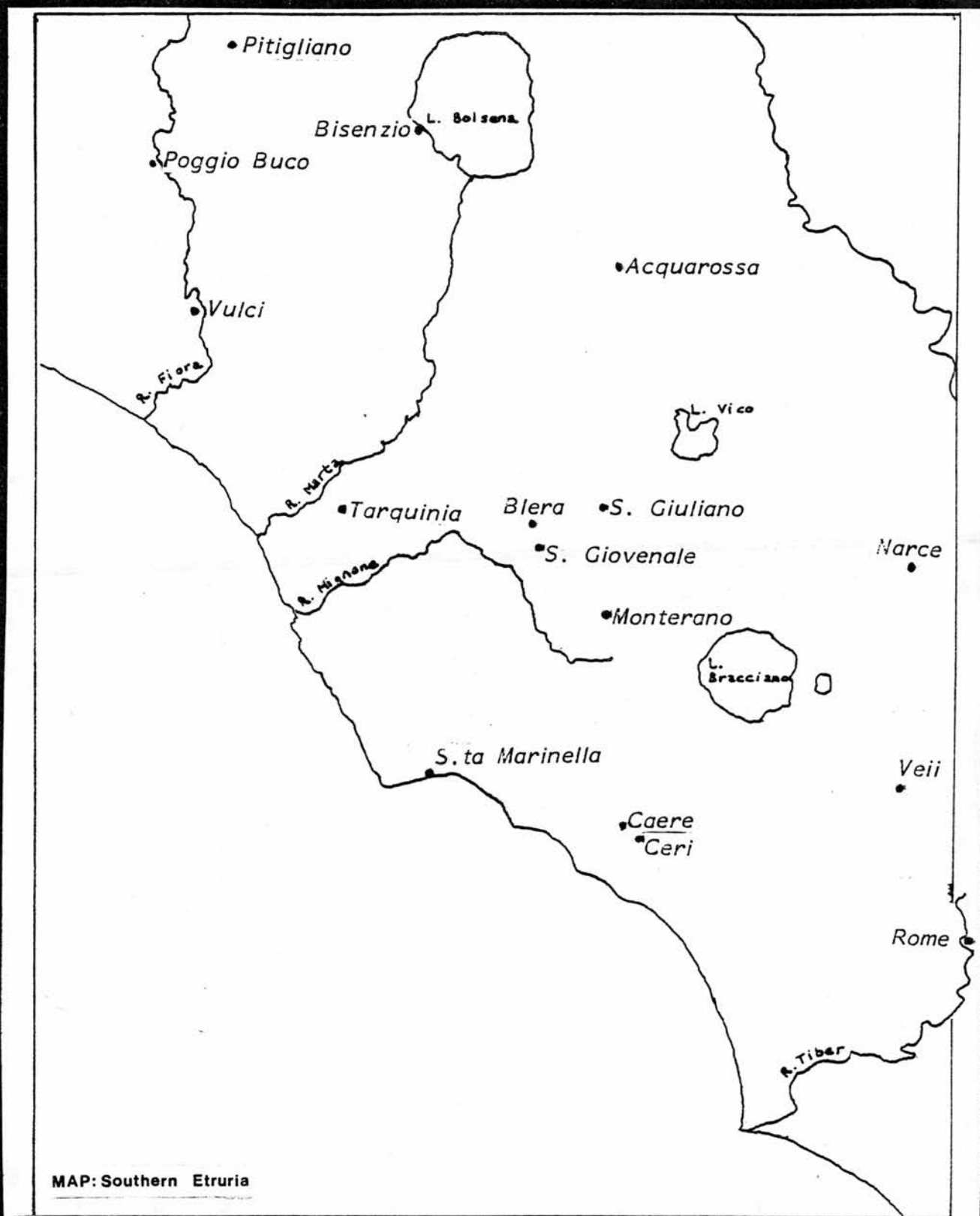


Fig. 116

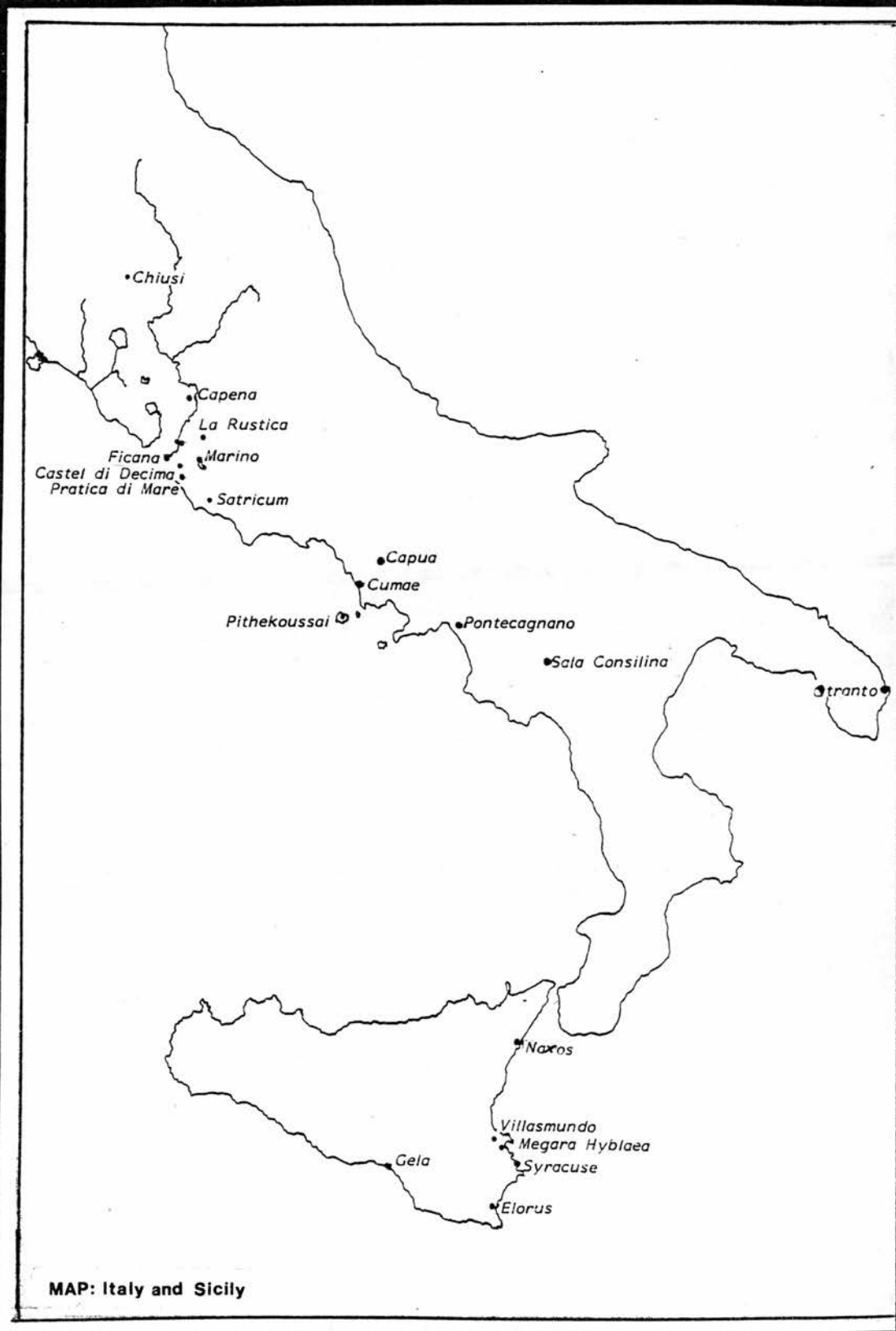


Fig. 117